

# BOOK AND MAGAZINE COLLECTOR

DEC. 2001 • No. 213 £3.00



## BEATRIX POTTER'S 'Peter Rabbit'

LATE VICTORIAN MAGAZINES

**ALGERNON BLACKWOOD**

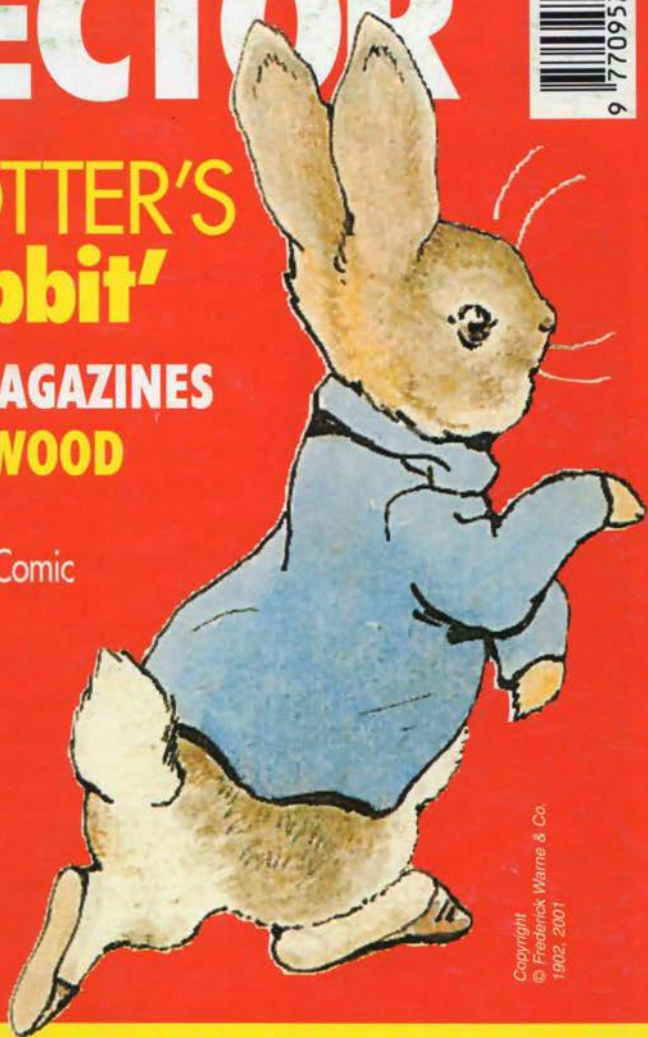
Master of the Supernatural

**'SCOOPS'** Science Fiction Comic

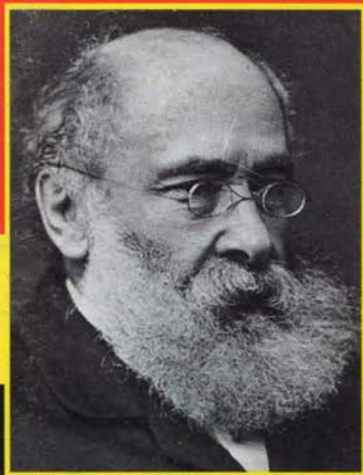
**ETHEL LINA WHITE**

Author of 'The Lady Vanishes'

**'FINDING OUT'**



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## ANTHONY TROLLOPE

Author of 'The Way We Live Now'

THOUSANDS OF BOOKS AND  
MAGAZINES FOR SALE & WANTED

# BOOK AND MAGAZINE COLLECTOR

No.213

DECEMBER 2001

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**BOOK AND  
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### IMPORTANT

Every endeavour has been made to ensure that all the information and values published in this magazine are as accurate and up-to-date as possible. Neither the publishers nor their agents can be held responsible for any errors of omissions; nor shall they be liable for any loss or damage to any person acting on the information contained in the magazine. Naturally, the Editor will welcome any corrections at any time.

Book and Magazine Collector is published on the third Thursday of each month.

Here are the dates of the next advertising deadlines

**ISSUE**

**ADVERTISING DEADLINE**

FEBRUARY ISSUE (on sale 17th January) .....4th December

MARCH ISSUE (on sale 21st February) .....15th January

## **PETER RABBIT CENTENARY**

**I**n 1901, the London firm of Frederick Warne was offered an illustrated story about a rabbit, written by a young woman for the son of her ex-governess. They politely turned it down. The woman decided to publish the book herself in a small, privately printed edition, which appeared 100 years ago this month. This was so successful that the author paid for a second printing, at which point Warne stepped in and offered to publish a trade edition. That proved to be a good decision, as the book, *The Tale of Peter Rabbit*, has never been out of print in the intervening hundred years, and spawned a whole series of successful picture books by its author, Beatrix Potter.

To mark the centenary of *Peter Rabbit*, this month's issue includes an in-depth survey of the book's publishing history, considering all the collectable editions as well as related merchandise. The range of items is very wide, and includes 'Peter Rabbit' games and figures, painting books, and even a Latin edition! The two private editions are, of course, particularly sought-after, and we estimate that a Very Good copy of the first printing would sell for £30,000-£40,000 today.

If Beatrix Potter's reputation has remained consistently high, that of the Victorian novelist, Anthony Trollope, has seen some alarming fluctuations. His problem was that he was too prolific. He disclosed in his *Autobiography* that he wrote for an allotted period each morning before going off to work at the Post Office (where, amongst his many achievements, he invented the letter box). Critics considered his mode of working to be too uninspired and mechanical, and dismissed his books as 'potboilers', but recent years have seen a dramatic upsurge in Trollope's reputation, marked by the appearance of important biographies and studies, the reissue of all 47 of his novels, and now the dramatisation of his masterpiece, *The Way We Live Now*, by the BBC. This is the ideal time to reconsider his life and bibliography.

The winter months are traditionally the time for ghost stories, and this issue includes an in-depth profile of one of the finest practitioners of the genre, Algernon Blackwood, who died exactly fifty years ago. Blackwood's best-known stories include 'The Willows', 'The Wendigo' and the series of tales featuring 'John Silence: Physician Extraordinary', which have reached a huge public through the media of radio and television. Mike Ashley is the acknowledged expert on Blackwood's life and work, having just published a biography of the author, and his profile is both authoritative and comprehensive.

Our other articles feature: crime writer, Ethel Lina White; the British sf comic, *Scoops*; a survey of late Victorian magazines; and the illustrated partwork, *Finding Out*.

### **NEXT ADVERTISING COPY DEADLINES**

**4th DEC for FEBRUARY issue; 15th JAN for MARCH issue**

Please post early – we cannot guarantee to insert late copy!



*Beatrix Potter outside 'Hill Top', the farm which she bought with the earnings from her children's books.*



# Beatrix Potter's 'PETER RABBIT'

A CENTENARY SURVEY  
BY BARBARA RICHARDSON

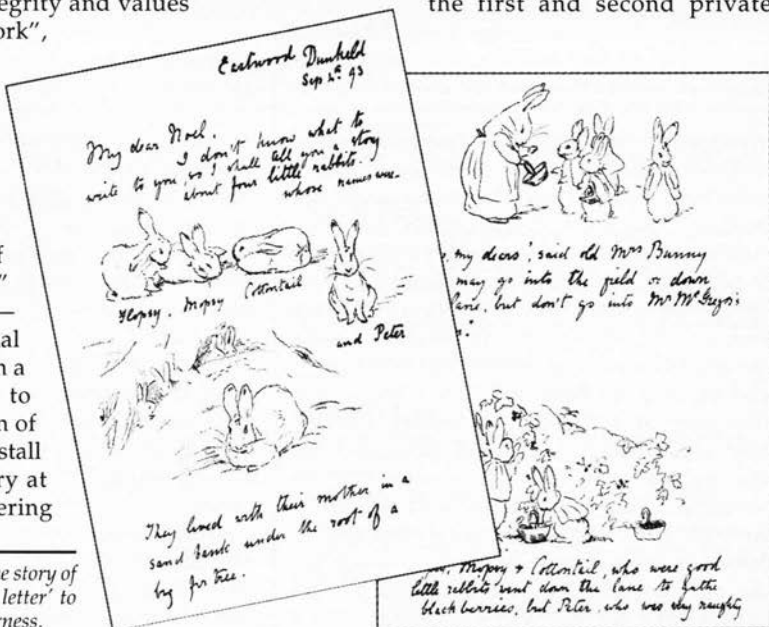
**I** have never quite understood the secret of Peter's perennial charm," Beatrix Potter once remarked. If the popularity of the character during her lifetime took her by surprise, it's likely that his continuing fame in the 21st century would have left her utterly lost for words. What she saw as "an appalling quantity of Peter" has developed since her death into a world-wide industry, and one which is gathering momentum with the approach of celebrations to mark the centenary of the first commercial publication of *Peter Rabbit*.

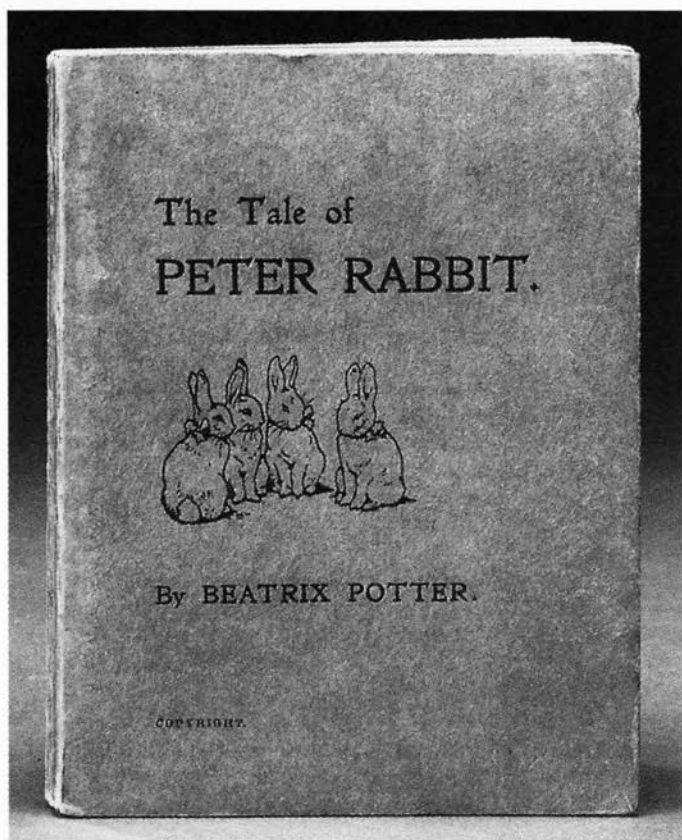
A recent press release from Warne underlines the firm's commitment to "maintaining the integrity and values of Beatrix Potter's work", while endeavouring to ensure that it "continues to appeal to a contemporary audience just as it did in 1902". To this end, "an exciting new collection of *Peter Rabbit* images" has been created — inspired by the original illustrations but given a contemporary slant to appeal to the children of the video age. To forestall the predictable outcry at the notion of tampering

with images that have become virtually sacrosanct, Warne point out that Potter herself was never averse to innovation, and was always ready to adapt and make changes when required. Moreover, purists may take comfort in assurances that this development is only one small part of a whole new programme, and that also included is a re-launch of all the original titles in the 'Peter Rabbit' series in the "first completely new editions for more than fifty years".

All this activity is already having an effect on prices for the earliest editions of Beatrix Potter's work. Copies from both the first and second private

Beatrix first sketched out the story of *Peter Rabbit* in a 'picture letter' to the son of her former governess.





This copy of the first privately printed edition of *Peter Rabbit* sold for £21,850 at Sotheby's three years ago. Today, it might fetch up to £40,000.

printings of *Peter Rabbit* are famously scarce and never fail to create a stir on the rare occasions when they do come onto the market. The first trade copies are also much sought-after and, depending on condition, can fetch four-figure sums. Early 'spin-off' items featuring Peter and other characters from the books invariably carry substantial price-tags, and an original Beatrix Potter watercolour showing Mrs Rabbit buttoning Peter's blue coat (dated 1927, and first sold for one guinea to help raise money for the National Trust) made £18,000 at Sotheby's on 10th July this year. (Admittedly, this does not seem such a huge sum alongside the spectacular £85,750 achieved at the same sale by artwork featuring an

altogether different 'Potter' phenomenon — J.K. Rowling's Harry!)

The story of how Peter began must be almost as well-known as the details of his exploits among Mr McGregor's cabbages. He first emerged as the star character in an impromptu 'picture letter', dated 4th September 1893 and sent by Beatrix Potter to Noel Moore, the five-year-old son of one of her former governesses. Noel, ill in bed when the letter arrived, carefully preserved his treasure between the pages of an exercise book, so that when the thought occurred to Beatrix — some seven years later — that other children might also enjoy the story, he was able to lay hands on it immediately.

## TALENTS

In her book, *The Magic Years of Beatrix Potter*, Margaret Lane tantalises

us with the revelation that Potter often wrote to all the Moore children (there were eight of them altogether) and "there is no knowing how many stories of rabbits and mice and guinea-pigs and squirrels were fed into the little Moores' crowded nursery". These children were the first delighted audience for her creative talents, which flowered in the sunshine of their appreciation. Some years later, she realised that the secret of *Peter Rabbit's* appeal probably lay in the fact that "it was written to a child — not made to order".

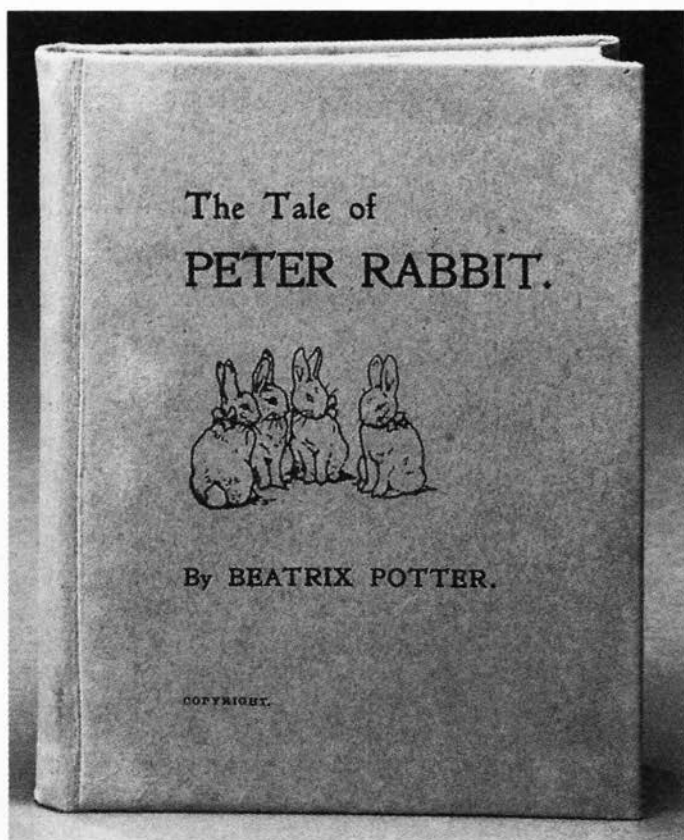
Borrowing the letter back from Noel, she made pen-and-ink copies of the drawings and added some new ones, including a frontispiece which she lightly

washed with colour. The original story was extended, and written in a stiff-covered exercise book, into the pages of which she cut slots to contain her illustrations — 42 altogether. Work completed, the manuscript was despatched to at least six publishers and returned "with or without thanks" by all of them — although Warne did soften their refusal with expressions of polite interest.

## ENTHUSIASM

In this enterprise, Beatrix was helped and encouraged by an old family friend and man of letters, Canon Rawnsley. His enthusiasm knew no bounds — he even wrote his own version of the story (described by Margaret Lane as "41 pages of dreadful verse"! ), which began:

*"There were four little  
bunnies  
— no bunnies were sweeter  
Mopsy and Cotton-tail  
Flopsy and Peter."*



*This copy from the second issue sold for £6,325 at the same sale. Note the round spine, which clearly distinguishes it from the flat-spined first issue.*

Unsurprisingly, his efforts did not persuade a publisher to accept the book. Undeterred, and determined to see *Peter* in print, Beatrix drew her savings out of the Post Office, got in touch with a London firm



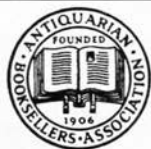
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*Peter slips under the gate and into Mr McGregor's garden. Beatrix had a genius for depicting animals, but was not so adept at drawing people.*

of printers, Strangeways & Sons, and handed over £11 to cover the costs of engraving and printing.

By December 1901, the privately printed first issue of *Peter Rabbit* was ready — a run of 250 copies, each small enough for little hands to hold easily and printed on stout paper. On alternate, unnumbered pages, a few lines of Beatrix's own simple, pared-down narrative faced each

illustration. Bound in paper boards cut flush, the book's cover was a subdued shade of grey-green, ornamented with an outline drawing of four little rabbits.

Now that *Peter* was published, and in his creator's words "looking so much more presentable under the flattery of binding and print", she thought it worth "just showing him to Warnes again". Meanwhile, the little book was going so well — bought in fours and fives by friends and relations who all willingly handed over their 1s2d per copy — that the first printing soon sold out. "I made about £12 or £14," said Beatrix, "selling copies to obliging aunts."

## DEMAND

To cope with the steady demand, a second impression of 200 copies was issued in February 1902. This had olive green covers and a slightly better binding incorporating a rounded spine to make the book less fragile. Inside, there were a few minor changes to text and punctuation, and the words "February 1902" appeared on the title-page, left undated in the previous issue. In a Sotheby's New York sale four years ago, a Fine copy from this second



## BOOKMARK

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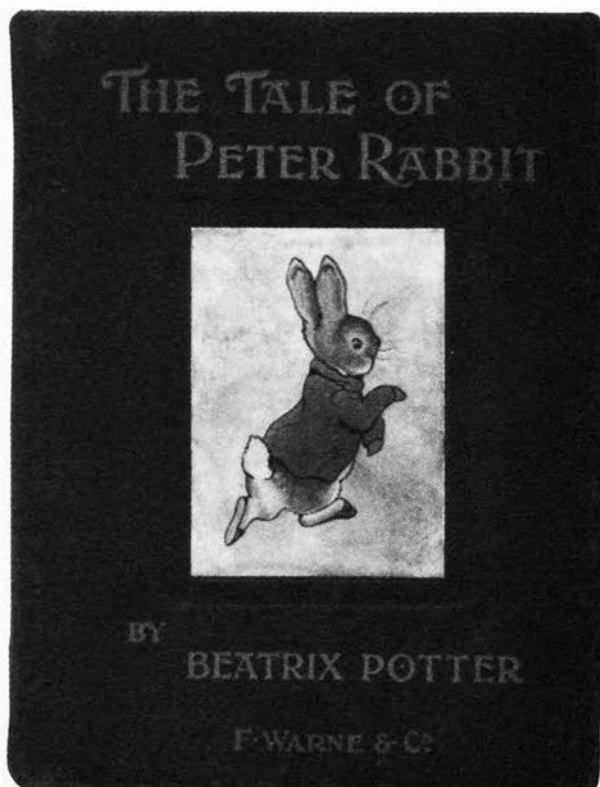
printing sold for £10,500 against an estimate of £10,000-£15,000, with a note in the catalogue pointing out that "this February 1902 edition appears on the market at least as rarely as the December 1901 edition".

The second printing was by way of being an interim measure, however, for on the same day as the first issue came out, Warne had decided to take a chance and go ahead with the "bunny book". Their condition was that all the illustrations should be coloured (apart from the expense involved, Beatrix had thought that any colours used — "most of them rabbit brown and green" — would be too wishy-washy to be interesting). Warne also wanted to reduce the number of pictures from 42 to 30, plus the frontispiece.

Using the flat-spined privately printed first issue as her working copy, Beatrix set to making the necessary adjustments. The first problem was finding a replacement for the real Peter, who had died at the age of nine in January 1901. Mourning the loss of her "affectionate companion and quiet friend", she worried that her new, much younger rabbit model was somehow "wrong" for her illustrations.

### QUIBBLE

This, however, did not concern Warne, whose main quibble was with the face in the drawing of Mrs McGregor. Human figures were never Beatrix's strong point, and there was some amusement over a misunderstanding involving another picture, this time one of Mr McGregor. She had to explain to Norman Warne that "what you take for Mr McGregor's nose, was intended for his ear, not his nose at all!" In the end these minor difficulties were overcome, and the rejected Mrs McGregor from the private edition was replaced with



*The first trade edition of **Peter Rabbit**, published by F. Warne & Co in 1902. Beatrix hated the "idiotic prancing rabbit on the cover"!*

a younger (though not much more attractive) version, reputedly based on Beatrix herself. Even this did not survive beyond the fourth printing of the Warne book.

Three pages from the original text were deleted from the first commercially produced *Peter Rabbit*, only to appear two years later as part of a new story — *The Tale of Benjamin Bunny*. Apart from this, the text of the Warne *Peter Rabbit* is practically identical with the second of the two privately printed versions, having only a few words changed here and there and an occasional paragraph omitted.

The cover design, however, was one point on which Beatrix Potter and her publishers could not agree. Early cover layouts show Peter running on all fours — an unused design from the privately printed version. The upright Peter preferred by



The Patent Office Certificate for one of a number of Peter Rabbit soft toys produced to cash in on the book's success.

Warne became a source of irritation to Beatrix, who once complained "I do so dislike that idiotic prancing rabbit on the cover!"

Two appropriately 'rabbity' colours were used for the binding of the first trade impression — one a subdued brown, the

other a grey. Copies from the second and third printings use a stronger brown and green. All still contain the controversial picture of Mrs McGregor and the pie on page fourteen, and the word "wept" (instead of the later "shed") on page 51. After the fourth printing, however, the Mrs McGregor picture was removed altogether, along with three other illustrations, to make way for new coloured pictorial endpapers, replacing the earlier leaf-pattern ones. These changes were introduced first in the autumn of 1903, and coincided with the first publication of two new Potter titles: *The Tale of Squirrel Nutkin* and *The Tailor of Gloucester*.

Beatrix Potter's little books were printed by Edmund Evans, using the three-colour half-tone process which made reproduction of her delicate watercolours possible.

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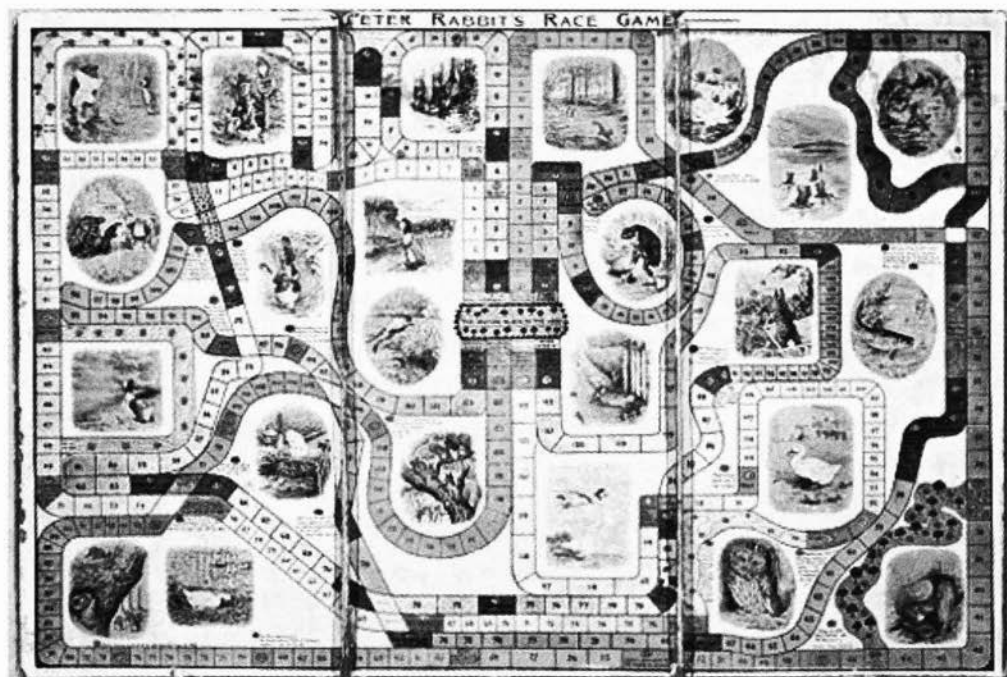
By 1907, however, the colour blocks for the Peter illustrations had become worn and in need of renewal. New plates were used from the autumn of that year, and, for the next six or seven years, editions of the book contained a new picture on page 68 of Peter in the wheelbarrow and Mr McGregor in the distance hoeing (both drawn larger than in the earlier version). Another new illustration, showing Mrs Rabbit administering a dose of camomile tea, appeared on page 81. After 1914, however, when these new blocks had also worn out, replacements were made from the

first edition pictures and the book returned to the 1903-1907 state.

Unfortunately, in subsequent years mass-production methods led to a standardisation of format and what writers Whalley and Chester describe in their *History of Children's Book Illustration* as an "alarming deterioration" in the reproduction of Potter's exquisite artwork, so that the translucent quality of her paintings "often appears insipid". This was eventually remedied, but not until 1987, when Warne used modern electronic scanning methods to produce 'reoriginated' editions from



Beatrix had a genuine love of animals. She is shown here taking a real 'Peter Rabbit' for a stroll on the lawn.



The board from the original 'Peter Rabbit Race Game', first produced in 1919 and still available in a revised version.

new transparencies of the original water-colours.

The immediate and overwhelming success of *The Tale of Peter Rabbit* (between the first publication on 2nd October 1902 and April 1903 there had been four printings of the title, adding up to a total of 36,450 copies sold) led to a demand for foreign-language translations. By 1934, *Peter Rabbit* was available in French, Dutch, Welsh, German, Spanish and Afrikaans, and by the close of the century, the story had been reprinted more than 250 times and the book translated into 25 languages, from Japanese to Icelandic.

Among the most collectable of the foreign-language versions is the first French edition, translated by Mlle Victorine Ballon. Beatrix Potter, herself no novice at French, kept a critical watch on the process, insisting on a free rather than a word-for-word translation. In the end, she found the result "like reading someone else's work — refreshing". Although she had a stated

preference for 'Pierre Lapereau' as the character's name rather than Ballon's literal 'Pierre Lapin', she enjoyed the idea of Peter's unfortunate father being "*attrapé et mise en pâte par Madame MacGregor*" — the evocative French somehow engendering a delicious frisson of horror which the more pedestrian English "put in a pie" quite fails to produce! A first edition of the French *Peter*, published in 1921, was sold at auction in January 2001 for £340 against an estimate of just £50-£80, while a much later version in Latin, published by Warne in 1962 under the title *Fabula Petro Cuniculo*, was advertised recently at £85.

Aside from the translations, and far less pleasing at the time, were the piracies, which began to appear in alarming quantities from 1904 onwards. Warne had failed to copyright *Peter Rabbit* in America when it first came out, and there was nothing they could do when the first pirated edition was produced, published

by Henry Altemus & Co in the same format as the Warne edition, with pictures and text copied from the fourth printing of 1903. The Altemus *Peter* is interesting because it includes the four illustrations soon to be cut by Warne, including the much-maligned first version of Mrs McGregor and the pie! A sought-after collectors' item in its own right, this edition now sells for between £100 and £150.

## SPIN-OFF ITEMS

The American pirated edition of *Peter Rabbit* represented a substantial loss to both the author and her publishers, but the home-produced spin-off items, or little "side-shows" as Beatrix described them, were money-spinners at the time and are highly collectable today. Having herself made a Peter doll for one of the Warne children, she recognised quite early on the character's potential as marketable product. Accordingly, she approached a number of London toy factories — only to discover that the free trade policy at the time had led to a deluge of cheap imported goods, including "coated German dolls which the shops called 'Peter'!" The British toy trade, unable to compete, seemed to be slowly dying. Among all the foreign imports, a Steiff doll, produced in 1905, is now the rarest and most sought-after Peter toy, selling for up to £1,500 in Very Good condition.

It was the author's idea, too, to produce a board game based on the *Peter Rabbit* story. Her own design for 'The Game of Peter Rabbit' was sketched in 1904, but not put into production (with many alterations) until 1919, when it appeared as 'Peter Rabbit's Race Game'. The original version, sold in a burgundy-red decorated box complete with four unpainted lead figurines



*Once inside Mr McGregor's garden, Peter can't resist sampling some of the delicious produce, watched over by a disapproving robin.*

of Peter, Squirrel Nutkin, Jeremy Fisher and Jemima Puddleduck, was a bestseller. The game remained popular, continuing in production in a number of varying formats for many years, and a version of it is still available today, made by Traditional Games and presented in a special centenary edition. In 1994, a set produced in the mid-1920s with wooden playing pieces sold at Christie's for £350, while a version from the early 1950s was offered recently in a dealer's catalogue for £125.

## ATTRACTIVE

Other desirable early collectables include the very attractive 'Peter Rabbit's Tea Set', of which Beatrix Potter herself thoroughly approved. Made by Grimwades in 1922, complete sets (comprising teapot, milk jug, sugar bowl, four cups, saucers and plates) still in the original printed box, are now a great rarity and sell for up to £1,500.



Beswick's ceramic Beatrix Potter figures were launched in 1948 and are still very popular with collectors.

Even individual pieces sell at a premium, only turning up very infrequently.

Apart from the toys, games and china, there is a long list of licensed products bearing the familiar *Peter Rabbit* designs (see BMC 117 for an in-depth survey), all of which confirm the extraordinary versatility of the character. In the author's lifetime, there were bronze figurines, pocket handkerchiefs, wallpaper friezes, curtains, slippers, baby's bibs and clothing, rubber toys, calendars and even biscuit tins. (A particularly nice McVitie & Price tin dating from around 1930, octagonal in shape and illustrated with a sequence of sixteen scenes from the story, sold earlier this year for £385.)

After her death, the first range of the enormously popular Beatrix Potter ceramic figures was launched by Beswick in 1948 — still bestsellers today, but with the market for early pieces (identifiable by the gold circular Beswick stamp, "BP1", on the base) being particularly strong. More affordable,

and also very faithful to the original illustrations, are the modern resin figures made by Border Fine Arts, who have also produced a number of limited-edition *Peter Rabbit* tableaux, the first of which, 'Peter with the Radishes', appeared in 1993.

Amid the wealth of collectable material available, the books inevitably retain pride of place, but alongside the coveted first editions of the original stories are several other noteworthy 'firsts', some with impressive price tags. Calendars and almanacs had been popular since the late nineteenth century, always selling well, and *Peter Rabbit's Almanac* for 1929 was no exception. Featuring a colour plate for each month and line drawings throughout, this is especially sought-after today, being the only Potter almanac ever produced. Two copies, inscribed by the author to her cousins, Caroline and Mary, were sold at Sotheby's New York three years ago for £2,000 and £1,700, while an uninscribed copy sold at Bonhams in March 2000 for £520.

Painting books were perennial favourites, too, and a *Peter Rabbit's Painting Book* appeared in 1911. The first printing quickly sold out, and the book was reissued in 1913 with a second edition appearing in 1917. Issues one and two of the first edition contain twelve colour plates facing 'paint-yourself' outlines, but the 1917 version is limited to eight pictures only. A later edition was produced in 1954, following the 1917 format. The very scarce 1911 issue now sells for up to £600, while the 1954 version fetches £60-£80 in Very Good condition.

## NOVELTY

An 'activity' book of a different kind, dating from 1943, is *The Tale of Peter Rabbit: Animated!*, published by Grosset & Dunlap and containing several tab-operated movable parts. The book, illustrated by Julian Wehr in the style of Beatrix Potter, is one of a number of interesting and collectable novelty items which reproduce the text of the original story but are illustrated by other artists. An earlier example is *The Tale of*

*Peter Rabbit Stand-Ups*, published in America by Saalfield in 1934. Both items now sell for £200+.

In 1989, one of the most popular and attractive Peter 'spin-offs' was produced — a collection of miniature editions of twelve Potter titles, contained in a decorated box with a pull-out drawer. *The Miniature World of Peter Rabbit*, in complete and Very Good condition, now sells for £20-£25. Moving even closer to the present day, 1993 saw a number of special items produced to celebrate the centenary of Peter Rabbit's very first appearance in the famous letter sent in 1893 to Noel Moore. The most expensive of these is the limited edition cased set, containing facsimiles of the first trade edition and the first private printing of *Peter Rabbit*, plus the Noel letter. Limited to 750 sets in a blue cloth case, this sold originally for £100, but is now quite difficult to obtain and has virtually doubled in price over the last few years. (Similar sets, in different coloured cases, were also available in the United States and Japan.)



# BOOK FAIRS

## NOVEMBER – DECEMBER

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### BLOOMSBURY – LONDON (Books & Printed Collectables)

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### FARNHAM – SURREY

The Maltings, Bridge Square, Red Lion Lane, Central Farnham, Surrey.  
(Maltings is signposted all roads into Farnham)

SUNDAY 2 DECEMBER – 10am – 4pm

80 plus exhibitors on two floors, with books ranging from general interest to collectables and antiquarian, also quality bookbinder present. Free parking (two large car parks). Refreshments.

### BLOOMSBURY – LONDON

Royal National Hotel, Woburn Place, London WC1  
(Nearest tube station Russell Square, 1 minute walk.)

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## THE TALE OF PETER RABBIT



BEATRIX POTTER

*The original and authorized edition*

To mark the centenary, Warne are issuing new editions of the 'Peter Rabbit' books with redrawn illustrations.

Bringing the story right up to date, Warnes' catalogue for the year 2000 claims Peter Rabbit as "the classic character to lead us into the new Millennium" and introduces a special 'Millennium Edition' of the book, complete with designer gold jacket and very modestly priced at £5. There is also a re-issue of the Latin version of *Peter* — *Fabula Petro Cuniculo* — for £5.99, as well as 'de luxe' editions of three of the most popular tales (*Peter Rabbit*, *Jemima Puddleduck* and *The Tale of Two Bad Mice*), printed on fine-quality paper and cloth-bound in a matching slipcase, based on earlier de luxe editions.

A popular collectable of the 1920s, briefly reintroduced in the 1950s, was a miniature bookcase, painted white and with a Peter motif on the raised back panel. Produced with the nursery in mind, this was designed to take the complete set of all 23 titles in the 'Peter Rabbit' series and early examples complete with books may fetch as much as £500 in Very Good condition. This attractive item has been reprised by Warne for the millennium, priced at just £12 (minus books)

along with an "exquisitely decorated" Presentation Box of all the little books, retailing at £115.

There is also an impressive selection of other material, falling into a variety of categories. There are the 'Gift Books', such as the lavishly produced *Complete Tales of Beatrix Potter* (£29.99), and *The Complete Adventures of Peter Rabbit* — this being a collection of all the Potter stories featuring Peter, selling for £9.99. The 'Early Learning' category includes such delights as *Peter Rabbit's Touch and Feel Book*, containing ten different 'feels', from Peter's fluffy tail to Jeremy Fisher's scaly fish. 'Novelty Books' include such toddler treats as mini pop-up books and the *Peter Rabbit Play-a-Sound Book* — a three-button interactive storybook with "the sounds of Peter talking, crunching on vegetables and running from Mr McGregor". All this for £4.99!

### ACTIVITY BOOKS

There are miniature books, cloth and board books, a finger puppet book, a Peter 'Lift-the-Flap Rebus Book', a host of activity books, stencil and sticker books, audio books and videos, baby progress books and photo albums, address and birthday books, and even a book for adult D.I.Y. addicts inviting the reader to 'Create Your Own Peter Rabbit Nursery'! And in the wake of such recent successes as *A Little Book of Calm* and its numerous sequels, Warne have come up with *Peter Rabbit's Little Book of Harmony* and *Peter Rabbit's Little Book of Virtue*, offering adult Peter fans an invitation to "dip into this medley of advice, tip-offs and witticisms" all backed up by "inspirational quotations and classic illustrations from the Original 'Peter Rabbit' books".

There seems no end to the inventive and ingenious ways in which Peter Rabbit can be marketed in order to guarantee his survival as possibly the most beloved children's character of all time.

What is the secret of his "perennial charm"? Even his creator was mystified. Perhaps the re-launch by Warne of 'The Original Peter Rabbit Books', planned for spring 2002, will provide some clues. Even

though the need to "be mindful of trends in the contemporary market place" cannot be denied (hence the newly-drawn images with their brighter colours, aimed at the youngest readers), there is still, overwhelmingly, an appreciation of what Margaret Lane labels the "shrewd, ironic, poetic . . . even profound" elements in the original stories and illustrations. Beatrix Potter had an intimate knowledge of, and affection for, the small animals that 'peopled' her narratives.

Her "rabbits and hedgehogs and foxes . . . may walk on their hind legs, drink camomile tea and wear aprons or mufflers", but they are also "true to the last syllable to their animal natures". In the words of another inspired creator of children's fantasy, Maurice Sendak, Peter is both endearing little boy and expertly drawn rabbit. Therein lies the magic, and the key to his immortality.

*All images © Frederick Warne & Co.*

## PRICE GUIDE TO 'PETER RABBIT' BOOKS AND SPIN-OFFS

A guide to current values of first editions in Very Good condition.

THE TALE OF PETER RABBIT: Flat Spine Private Issue (limited to 250 copies; flat spine) (Privately printed, 1901) . . . . .	£30,000-£40,000
THE TALE OF PETER RABBIT: Round Spine Private Issue (limited to 200 copies; round spine) (Privately printed, 1902) . . . . .	£10,000-£15,000
THE TALE OF PETER RABBIT: First Trade Edition (Warne, 1902) . . . . .	£2,500-£3,000
THE TALE OF PETER RABBIT: First Clothbound Edition (cloth binding) (Warne, 1902) . . . . .	£2,500-£3,000
PETER RABBIT'S PAINTING BOOK (Warne, 1911) . . . . .	£500-£600
PETER RABBIT'S ALMANAC FOR 1929 (Warne, 1928) . . . . .	£400-£500
PETER RABBIT'S PAINTING BOOK. From the Original Designs by B. Potter (Warne, 1954) . . . . .	£60-£80
THE TALE OF PETER RABBIT Boxed Set (contains facsimiles of the 1901 first edition, the first Warne cloth-bound edition of 1902, and the original 'Peter Rabbit' letter from Beatrix Potter; limited to 750 numbered sets) (Warne, 1993) . . . . .	the set £150-£200

### COLLECTABLE TRANSLATIONS

HISTOIRE DE PIERRE LAPIN. Traduit de L'Anglais par Victorine Ballon et Julienne Profichet (first French edition) (Warne, 1921) . . . . .	£300-£400
FABULA PETRO CUNICULO. Translated by E.P. Walker (in Latin) (Warne, 1962) . . . . .	£75-£100

### OTHER 'PETER RABBIT' COLLECTABLES

PETER RABBIT'S RACE GAME (in original box and complete with unpainted lead figurines) (1919) . . . . .	£400-£500
STEIFF 'PETER RABBIT' TOY (1905) . . . . .	£1,000-£1,500
CHINA TEA SET (in original decorated box) (Grimwades, 1922) . . . . .	£1,000-£1,500
PETER RABBIT'S BOOK SHELF (complete with 23 books) (Warne, mid-1920s) . . . . .	£400-£500
BISCUIT TIN (octagonal, with sixteen illustrations from 'The Tale of Peter Rabbit') (McVitie & Price, c1930) . . . . .	£300-£400
BESWICK FIGURINE: PETER RABBIT (first issue, with gold backstamp) (Beswick, 1948) . . . . .	£150-£200

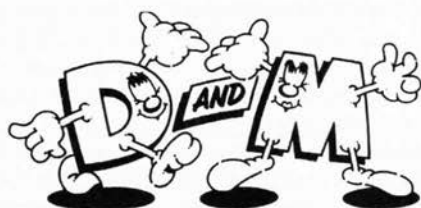
### FURTHER READING

Lane, Margaret: THE TALE OF BEATRIX POTTER (Warne, 1946) . . . . .	£15-£20
ditto: THE MAGIC YEARS OF BEATRIX POTTER (Warne, 1978) . . . . .	£10-£15
Linder, Leslie: A HISTORY OF THE WRITINGS OF BEATRIX POTTER (Warne, 1971) . . . . .	£50-£75
Taylor, Judy: BEATRIX POTTER: ARTIST, STORYTELLER AND COUNTRYWOMAN (Warne, 1986) . . . . .	£20-£25
Whalley, Joyce Irene; and Chester, Tessa Rose: A HISTORY OF CHILDREN'S BOOK ILLUSTRATION (John Murray, 1988) . . . . .	£30-£40
"SO I SHALL TELL YOU A STORY": Encounters with Beatrix Potter. Selected and Introduced by Judy Taylor (Warne, 1993) . . . . .	£10-£15

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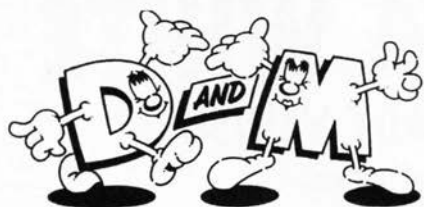
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# ETHEL LINA WHITE

## AUTHOR OF 'THE LADY VANISHES'

BY MARK SUTCLIFFE

**O**n 7th October 1938, Alfred Hitchcock's classic thriller, *The Lady Vanishes*, opened at the Empire, Leicester Square. Margaret Lockwood, Michael Redgrave and Dame May Whitty shared the starring roles. While the film has passed into cinema history as a pre-war classic, few today know that it was based on a novel by one of the most talented and respected thriller-writers of the 'Golden Age'. The book was *The Wheel Spins* and its author was Ethel Lina White.

*The Lady Vanishes* is generally thought to be one of Hitchcock's most successful films, and *The Wheel Spins* is widely acknowledged as Ethel Lina White's masterpiece. It was not only chosen as one of the ten thrillers re-issued by Penguin when they marked the coming-of-age of The Crime Club, but was also included in Julian Symons' selection of 'The Hundred Best Mystery Novels', which was published in *The Sunday Times*. It tells the story of Iris Carr and her strange journey on a Continental express: how she meets, then loses, the eponymous 'lady' — an English governess called Winifred Froy — then finds herself embroiled in a web of intrigue where both her safety and sanity are threatened. The tone of the book is established in the opening chapters, the majority of which is taken up by a somewhat surreal description of a mountain walk. It is a typical example of Ethel Lina White's talent for subtly unnerving her readers.



*The Wheel Spins* was Ethel Lina White's ninth novel and the first of nine she wrote for the celebrated Crime Club imprint. It was published in March 1936 to immediate acclaim from reviewers. Lionel Hale wrote in the

*News Chronicle*, "I swear that my heart was thumping as I turned the last page", and the *Spectator* gave her "full credit for a thrilling colourful tale", declaring that she was "adept at laying one icy finger on the back of your neck just when you are most certain that there can be no one in the room".

The first edition is bound in the standard Crime Club binding of orange cloth with black lettering. Unusually, the Crime Club gunman does not appear on the title-page, and the bottom page edges are uncut. It was published in a predominantly red photographic dustjacket depicting the heroine, Iris Carr. A copy without the dustjacket will fetch in the region of £25-£30, whilst the presence of the dustjacket (priced '7/6 Net' on the flap) will raise the asking price to £400 or more for a Very Good copy.

In adapting the book for the big screen, scriptwriters Frank Launder and Sidney Gilliat made several significant changes. Their masterstroke, perhaps, was introducing the characters of Charters and Caldicott (played by Naunton Wayne and Basil Radford) to replace the two strait-laced spinsters of the book, the Misses Flood-Porter. These two obsessive cricket enthusiasts proved so popular with audiences that they were featured in two further films. Other changes included a more

visually dramatic climax to meet the needs of the cinema, and a different background for Miss Froy, making her a rather older woman to suit Dame May Whitty.

Whilst most reference works give the year of Ethel Lina White's birth as 1887, investigation by Jack Adrian and the late Bill Lofts has revealed the true year to be 1876. Like many other women writers of the 'Golden Age' she adjusted the date, a move which has hitherto led to a great deal of confusion and speculation. Known by her relations and her own generation as 'Dell', Ethel Lina White was born in Abergavenny, Monmouthshire, one of a family of twelve raised by Welsh nursemaids. In a letter to her publisher, she recalled the lurid stories told by these nursemaids, explaining how they were "probably excellent training for a future thrill-writer!"

### SHORT STORY

In the early 1920s, she found herself working for the Ministry of Pensions in London. It was not an occupation she cared for, however, and at the first sign of literary success she handed in her notice. "I never wanted to write," she told her publisher, "but I couldn't stand office-life, because of the lack of fresh air, so threw up a safe job in the Ministry of Pensions on the strength of a ten-pound offer for a short story. I scratched a living on short stuff for quite a time before my first novel was published."

Her first three novels were all 'straight' stories, published by Ward Lock & Co. In *The Wish-Bone* (1927) — a "charming little romance", according to the *London Evening News* — a girl runs away with the man she loves as an alternative to a loveless marriage. Her new love is not able to marry her and, for a time, county society, following the lead of a 'great lady', tolerates them. Not unexpectedly, things soon start to go wrong. Ellen Edwards' illustration for the dustjacket depicts a young woman furtively affixing a note to a pin-cushion. It bears a strong resemblance to Edwards' earlier illustration for Agatha Christie's *The Murder of Roger Ackroyd* (1926).

*The Wish-Bone* was followed in 1929 by *'Twill Soon be Dark*, the story of how the dying words of one of England's most illustrious soldiers

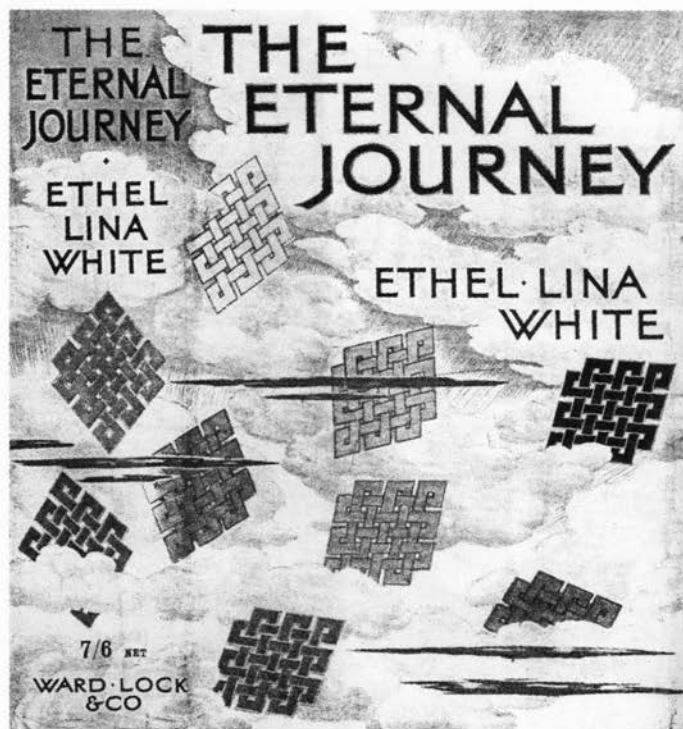


The jacket from the first edition of White's debut novel, *The Wish-Bone* (1927), a "charming little romance".

("Tell him to make a success of his life") inspire the boy for whose life he gave his own to "justify his existence by spectacular achievement". Not surprisingly, the novel does not give the boy an easy time as he strives towards his goals. The *Liverpool Evening Express* declared it to be a "really delightful story told with delicate humour and quaint charm".

### POWER

Ethel Lina White's third and last straight novel was *The Eternal Journey* (1930), a book of "unseen power" (publisher's blurb) about the second chance given to the soul of a young girl, whose character and fate span over 120 years. *The Daily Sketch* thought it "fascinating and thought-provoking", and the *Harrogate Advertiser* called it a "work of rare and delicate genius". The dustjacket for this title carries an illustration of mystical symbols against a cloudy sky.



The dustjacket for *The Eternal Journey* (1930) reflects the novel's mystical theme. Thereafter, White concentrated on mystery and suspense fiction.

All of the above were published at '7/6 net', and that price appears on the spines of the dust-jackets. As non-mysteries, they will be of serious interest only to completists. Collectors might expect to pay up to £15 for Very Good copies in the original cloth, and perhaps £100 or slightly more for copies with dustjackets.

## SUSPENSE

From her fourth novel onwards, Ethel Lina White devoted herself entirely to mystery and suspense stories. *Put Out the Light* appeared in 1931 to creditable reviews from the major papers. *The Sunday Times* hailed it as "Well out of the ordinary and exceedingly good to read", while the *Daily Telegraph's* verdict was, "Unusually clever and well-designed . . . the novel has quality as regards writing, and acute ingenuity as regards plot". It was the first of her books to be published in America (Harper, 1933) and received the further accolade of being dramatised for the BBC in 1969.

Having now found her true direction, Ethel Lina White immediately set to work on another book in the same vein. The result was *Fear Stalks the Village* (1932), in which a stranger enters a beautiful village to find a sensational story of double-lives, poison-pen letters, distrust and tragedy. The uncredited dustjacket artwork depicts a strange-looking winged creature on the edge of the village at nightfall.

## CINEMA

As with *The Wheel Spins*, cinema buffs may well be acquainted with Miss White's sixth novel under a different title. *Some Must Watch* appeared in 1933, a tale about a girl in an isolated mansion who knows she is being used as live bait for a "human tiger" prowling in the darkness

outside. The house is filled with people, and every door and window are locked, but during a night of terror her defences fail her one by one, and a gap appears that lets the predator in. With many significant changes, the book was filmed not once, but twice as *The Spiral Staircase*, the better-known version being the 1945 RKO Radio Pictures production starring Dorothy McGuire, George Brent and Ethel Barrymore.

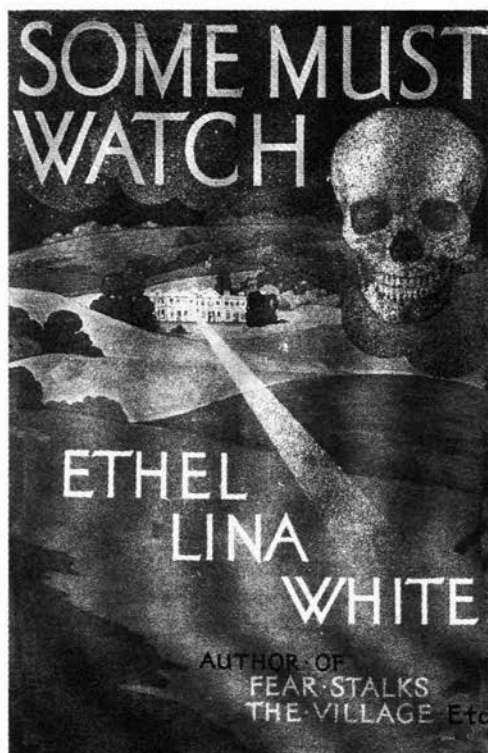
These first three Ward Lock thrillers were all published at the usual pre-war price of '7/6 net'. Copies in Very Good condition in the original cloth may fetch £25-£30, while the presence of the scarce dustjackets will bring asking prices in the region of £300-£400+.

Ethel Lina White was herself a great lover of the cinema. "My favourite relaxation is the Pictures," she wrote to her publisher. "To my mind, it is a perfect form of mental release. I used to go to the Pictures before it was general and people sneered at me for my base taste,

but I used to love the unfamiliar American backgrounds." This letter also provides an insight into her writing technique: "My method of working is so weird that it is a mystery to me that there really is a novel to show for it. I begin, about twelve, with writing materials, write a few lines, then get a glass of water — another line or so — smoke a cigarette — another line — play with the kitten — and then break for a cup of tea. But somehow, a book does get written. I write such an incoherent script that I have to type it roughly in order to realise what it is about — and then I play with the typed version quite a lot before the final typing. All this takes quite a lot of time."

We also learn of her ambitions to travel: "I have always been very interested in America, as I was brought up with *Little Women*, *Melbourne House*, and a bound copy of Harper's *Young People*. And I have the greatest admiration for the photographs of New York, and I hope to visit there some day."

In 1935, Ethel Lina White changed publishers to Collins, with whom she stayed for the remainder of her career. Her first two



*Some Must Watch* was the basis for the classic film, *The Spiral Staircase*. This is the first British edition.

titles for them were published not under their Crime Club imprint, but by Collins themselves. Both appeared in purple cloth with silver lettering on the spine, a format that was used for several other titles of the period, including Agatha Christie's *The Listerdale Mystery* and Parker Pyne Investigates. Her subsequent Crime Club titles were published in the standard orange cloth with black lettering.

## GHOSTLY

The first to appear was *Wax*, the plot of which centres around a neglected waxworks gallery and a legend that anyone who spends a night there will be found dead the following morning. Hastain's illustration for the dust-jacket shows a figure being dragged into the darkness by a pair of ghostly hands.

Her second thriller for Collins, *The First Time He Died*, is unusual for a crime novel in that

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# THE FIRST TIME HE DIED

**ETHEL LINA WHITE**

Author of 'WAX'

Philip Youngman Carter's dustjacket for White's second Collins thriller, *The First Time He Died* (1935).

there are no murders. The action, instead, focuses on the fate of one Charlie Baxter who, having squandered a legacy left to him by a rich aunt, plans to insure his life and then 'die'. For illustrating the dustjacket Collins engaged one of the leading artists of the day, Philip Youngman Carter. His atmospheric painting shows Charlie Baxter emerging from behind a curtain, wreath in hand.

**Next issue  
on sale  
Thursday  
20th December**

Neither of these two Collins titles is easy to find today, and collectors should expect to pay in the region of £25 to £30 for Very Good copies in the original cloth, and £350 or more for copies in dustjackets.

Her 1936 debut novel for The Crime Club, *The Wheel Spins*, was followed in 1937 by *The Third Eye*. This tells the story of Caroline Watts, a school teacher who, having secured a post as games mistress at a school in the west of England, soon discovers that her predecessor had been found dead in bed from heart failure, and that, according to rumour, she had literally been frightened to death. The film rights for *The Third Eye* were sold to Universal, but the film was never made. Priced on the front flap at '7/6 net', the dustjacket illustration shows Caroline Watts at a pivotal moment in the plot. The whole picture is shown as if covered by a fine mesh.

## ATMOSPHERE

For *The Elephant Never Forgets* (1937), her third Crime Club novel, Ethel Lina White chose the unusual setting of a Russian port on the White Sea. Having recently visited that country, she was ideally placed to create a convincing atmosphere. The plot focuses on a Soviet town as it awaits an OGPU purge (the OGPU was an organization for combating counter-revolutionary activities in Soviet Russia), and describes the increasing horror felt by an English girl who, having gone to Russia to witness its proletarian experiment at first hand, begins to wonder if she will ever see home again, as delay follows delay and an atmosphere of suspicion grows around her. The dustjacket, priced '7s6d net' on the flap, used a photograph taken from the film *The Elephant Boy*, and shows the eponymous creature on both front panel and spine.

Ethel Lina White's last pre-war title was *Step in the Dark*, the tale of Georgia Yeo, a "celebrated writer of detective thrillers", whose life changes after a chance meeting in the dining-room of a Brussels hotel. The dustjacket shows the blind-folded Miss Yeo with a pair of sinister hands about to encircle her neck. Collectors should expect to pay £25 to £30 each for jacketless copies of both this book and *The Elephant Never Forgets*, and £200-£300 for copies with the dustjackets.



A still from Hitchcock's *The Lady Vanishes*, based on Ethel Lina White's 1936 novel, *The Wheel Spins*.

The war did not hinder Ethel Lina White's output, and she produced a further five titles during these years. These were: *While She Sleeps* (1940), *She Faded into Air* (1941), *Midnight House* (1942), *The Man Who Loved Lions* (1943) and *They See in Darkness* (1944).

The first of these, *While She Sleeps*, has a plain dustjacket, the front panel of which carries the words, "By the author of the famous thriller film *The Lady Vanishes*". (The original title is given only at the foot of the back flap.)

Curiously, a well-respected price guide for The Crime Club gives the publication price as '8/3', yet the photocopy in my files of a first edition dustjacket shows a price of '7s6d net'. It is possible that the publisher raised the price after the dustjackets had been printed, a practice that was not unheard of. I have, for example, seen two copies — one in a collection and one in a reference library — of the dustjacket for John Rhode's *Murder at Lilac Cottage* (also 1940) both of which have been

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# The WHEEL SPINS

Ethel Lina White



The jacket from the first British edition of *The Wheel Spins*, showing the 'Crime Club' logo. Very Good copies now sell for upwards of £350.

price-clipped and re-priced by the publisher at '8/- net'.

*She Faded into Air* was published in 1941 at '7/6 net' with a dustjacket by Stead. Utilizing another 'vanishing lady' plot, this concerns the disappearance of Evelyn Cross, who is last seen at four o'clock on a misty afternoon in London, entering the Mayfair flat of fortune-teller Madame Goya. Like other Crime Club titles of this period, *She Faded into Air* shows the first signs of the war-time economy standards, including a marked drop in the quality of paper and binding, a consequence of which is that most copies look rather tired today.

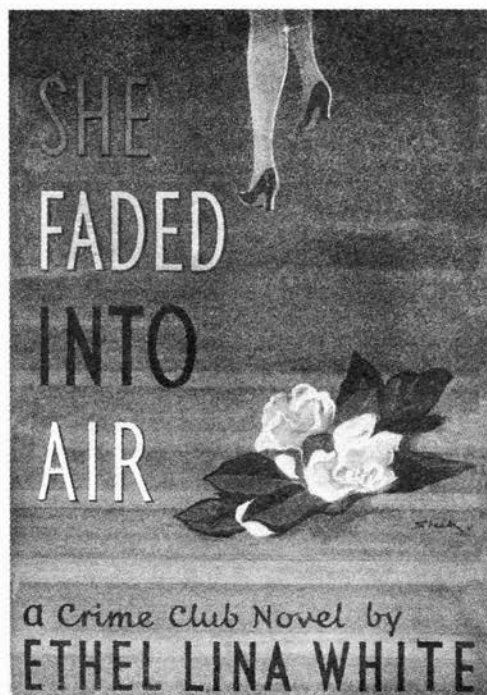
As all collectors of The Crime Club will know, the vast majority of titles published in 1942 appeared in the 'slim' format that was to become the standard for the remainder of the war and many years thereafter. *Midnight House*, published in April of that year at '8/- net', was no exception.

The story of *Midnight House* centres around an empty house on India Crescent, whose history is blighted by domestic tyranny, ill-starred love and early death. The owner of the house, General Tygarth, left instructions on his departure for foreign shores that it should be closed for a certain number of years and then re-opened. As the date of the re-opening nears, the young governess living with the family next door becomes obsessed with the empty house and what dire events there may be to come. Stead's dustjacket shows her running through a dark rainy night while a caped policeman looks on. The story was filmed as *The Unseen* in 1945.

## SHADOW

*The Man Who Loved Lions* appeared in November 1943. Published at '8s6d net', it carried a plain two-tone dustjacket showing the title outlined in shadow, as if caught in a beam of light. "No living writer," declared the blurb, "surpasses Ethel Lina White in sheer ability to tell a story that is at once macabre and entertaining." The elements of the tale are 'classic Ethel Lina White': an unusual setting (here in the form of a private zoo); a lone heroine (Ann Sherborne); and "a night charged with terror, when not only fear but death stalked the strange house... and played havoc among the guests assembled there".

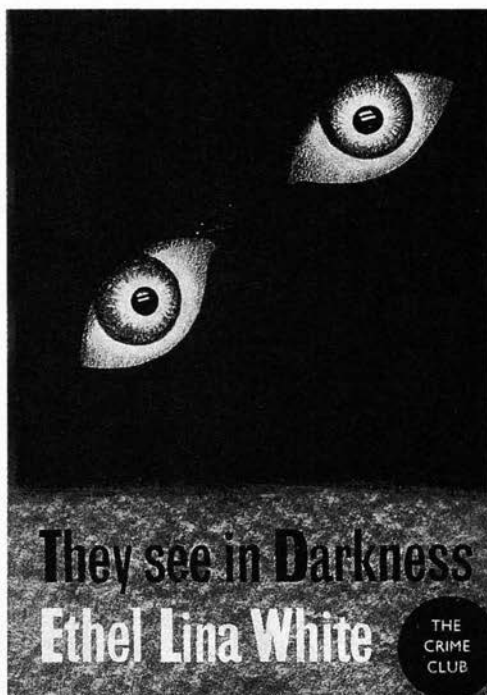
Ethel Lina White died at her home in Chiswick on 13th August 1944. Her final novel, *They See in Darkness*, was published



Stead's jacket for the 1941 novel, *She Faded into Air*. As the title suggests, this featured another vanishing lady.

posthumously in November of that year, priced at '8s6d net'. Its uncredited artwork shows a pair of sinister eyes against a black background.

The story bears the author's unmistakable stamp: "A killer is at work . . . and a series of



*They See in Darkness* (1944) was White's final novel. It was issued by Collins in this suitably stark dustjacket.

murders has thrown many of the inhabitants of Oldtown into blind, unreasoning terror, the fear of darkness and of strange sounds." It is interesting to note the way that the dustjacket blurb draws attention to Ethel Lina White's style of crime writing: "Here is an outstanding

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story of murder in which the reader is given a rest from clues and time-tables and from cogitating where such and such a suspect was at a particular moment." It is also worth noting that Collins made no reference on the dustjacket to the author's passing — the blurb on the front flap describes her in the present tense and refers to this title as her "latest" novel.

Though largely forgotten by the general public today, Ethel Lina White was held in high regard by the readers and critics of her time. She won the praise of her peers and enjoyed a reputation as one of the country's leading writers of 'hair-raisers'. In addition to her novels, she also wrote at least one play, *The Port of Yesterday*, which was performed by a professional cast at the Strand Theatre, London, on Sunday, 29th April 1928, but it is for her crime novels that she is now rightly revered.

*The author would like to thank Jean Massey and Mauro Boncompagni for their assistance with this article, and Jack Adrian for the illustration of 'Some Must Watch'.*

*The Ash-Tree Press Annual Macabre 2000' (ISBN: 1-55310-011-5) includes Ethel Lina White's 'What Measure Ye Mete...', together with an introduction by editor, Jack Adrian, which reveals further details about this enigmatic writer. Mr Adrian is currently preparing a volume of her macabre and supernatural stories, and this will appear as part of the Ash-Tree Press's soon-to-be-launched 'Classic Macabre' paperback series. Details of these publications will be posted on the Press's website: [www.ash-tree.bc.ca/ashtreecurrent.html](http://www.ash-tree.bc.ca/ashtreecurrent.html)*

## ETHEL LINA WHITE UK/US BIBLIOGRAPHY

A guide to the current values of first editions in Very Good condition without/with dustjackets.

### THRILLERS

PUT OUT THE LIGHT (Ward Lock, 1931) . . . . .	£25-£30 (£300-£400+)
ditto (Harper, U.S., 1933) . . . . .	£6-£10 (£50-£75)
FEAR STALKS THE VILLAGE (Ward Lock, 1932) . . . . .	£25-£30 (£300-£400+)
ditto (Harper, U.S., 1942) . . . . .	£6-£10 (£50-£75)
SOME MUST WATCH (Ward Lock, 1933) . . . . .	£25-£30 (£300-£400+)
ditto (Harper, U.S., 1941) . . . . .	£10-£15 (£60-£80)
ditto. Photoplay Edition (as 'THE SPIRAL STAIRCASE') (World, U.S., 1946) . . . . .	£8-£12 (£20-£30)
WAX (Collins, 1935) . . . . .	£25-£30 (£250-£350+)
ditto (Doubleday, U.S., 1935) . . . . .	£6-£10 (£50-£75)
THE FIRST TIME HE DIED (Collins, 1935) . . . . .	£25-£30 (£250-£350+)
THE WHEEL SPINS (Collins Crime Club, 1936) . . . . .	£25-£30 (£350-£400+)
ditto (Harper, U.S., 1936) . . . . .	£10-£15 (£60-£80)
THE THIRD EYE (Collins Crime Club, 1937) . . . . .	£20-£25 (£200-£300+)
ditto (Harper, U.S., 1937) . . . . .	£6-£10 (£50-£75)
THE ELEPHANT NEVER FORGETS (Collins Crime Club, 1937) . . . . .	£20-£25 (£200-£300+)
ditto (Harper, U.S., 1938) . . . . .	£6-£10 (£50-£75)
STEP IN THE DARK (Collins Crime Club, 1938) . . . . .	£20-£25 (£200-£300+)
ditto (Harper, U.S., 1939) . . . . .	£6-£10 (£50-£75)
WHILE SHE SLEEPS (Collins Crime Club, 1940) . . . . .	£10-£15 (£150-£250+)
ditto (Harper, U.S., 1940) . . . . .	£6-£10 (£35-£50)
SHE FADED INTO AIR (Collins Crime Club, 1941) . . . . .	£10-£15 (£125-£175+)
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MIDNIGHT HOUSE (Collins Crime Club, 1942) . . . . .	£8-£12 (£40-£60)
ditto (as 'HER HEART IN HER THROAT') (Harper, U.S., 1942) . . . . .	£6-£10 (£35-£50)
THE MAN WHO LOVED LIONS (Collins Crime Club, 1943) . . . . .	£8-£12 (£40-£60)
ditto (as 'THE MAN WHO WAS NOT THERE') (Harper, U.S., 1943) . . . . .	£6-£10 (£35-£50)
THEY SEE IN DARKNESS (Collins Crime Club, 1944) . . . . .	£6-£10 (£35-£50)

### OTHER NOVELS

THE WISH-BONE (Ward Lock, 1927) . . . . .	£10-£15 (£75-£100)
'Twill Soon Be Dark (Ward Lock, 1929) . . . . .	£10-£15 (£75-£100)
THE ETERNAL JOURNEY (Ward Lock, 1930) . . . . .	£10-£15 (£75-£100)

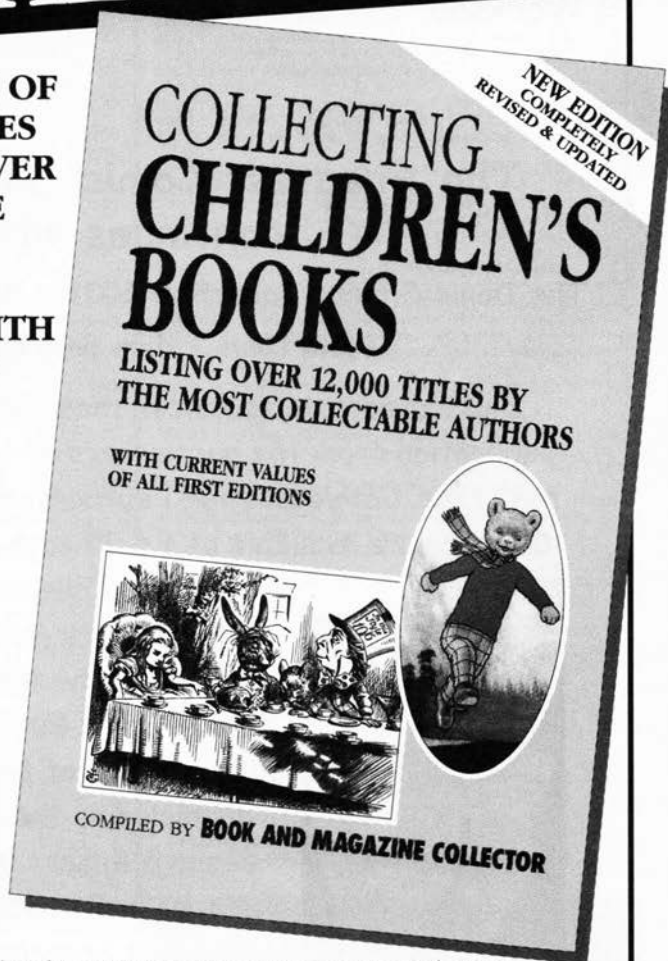
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# LATE VICTORIAN MAGAZINES

BY DAVID SHACKLOCK

Most collectors share an understandable desire to possess 'first state' copies of their chosen publications. But this policy can, in some instances, have its serious drawbacks, if it is adhered to rigidly. This is certainly the case with periodicals, many of which can only be revealed in their full glory — and indeed adequately displayed and viewed — in publishers' bindings.

What's more, the rather pedestrian titles of most bound annuals of the late Victorian era fail to do justice to the abundance, variety and sheer fascination of their contents. As I glance across my study, I can pick out *The Treasury* (published by G.J. Palmer & Sons, the proprietors of the *Church Times*, 1902-1921), and *Atalanta* (published by Hatchards and edited by L.T. Meade and John C. Staples, 1887-1898), as exceptions, together with the 'boys' titles which carry their own appeal. The first volume of *The Treasury* includes an article on the letters of Jane Austen, another entitled 'By Rail to Uganda's Capital', a Mrs Molesworth children's story, and 'Some Reminiscences of Mr Gladstone' as its opening item, as well as three Sabine Baring-Gould pieces which are the reason for its place on my

## THE TEMPLE MAGAZINE.

Conducted by **FREDERICK A. ATKINS**,  
Founder and Editor of "The Young Man," "The Young Woman,"  
"The Home Messenger," Etc.

VOLUME I.

OCTOBER 1896 TO SEPTEMBER 1897.

### CONTRIBUTORS.

Barlow, Jane.	Horton, Dr. R. F.
Barr, Robert.	Keeling, Elias D'Esteve.
Beant, Sir Walter.	MacLaren, Ian.
Burgin, G. B.	Mathur, J. Marshall.
Carey, Rosa Nouchette.	McCarthy, Justin, M.P.
Crawford, Mrs. Emily.	Meade, L. T.
Deland, Margaret.	Morrison, Arthur.
Dickens, Mary Angela.	Parker, Gilbert.
Dunne, Sarah.	Parker, Dr. Joseph.
Doyle, Dr. Conan.	Pearse, Mark Guy.
Farrer, The Very Rev. Dean.	"Q."
Fenn, George Manville.	Raymond, Walter.
Fletcher, A. E.	Ripon, Bishop of.
Fowler, Ellen Thornycroft.	Sergeant, Adeline.
Frederic, Harold.	Stead, W. T.
Gale, Norman.	Tonley, Sarah A.
Geikie, Dr. Cunningham.	Tynan, Katharine.
Gibson, Dr. J. Menzies.	Tytler, Sarah.
Gladstone, Right Hon. W. E.	Wallford, L. B.
Grook, S. Baring.	Wallace, Dr. Alfred Russell.
Greenough, Rev. J. G.	Warren, Mary Spencer.
Hawels, Rev. H. R.	Wellson, Rev. J. E. C.
Hocking, Joseph.	Willard, Frances E.
Hocking, Silas K.	Wilson, Dr. Andrew.

Etc. Etc. Etc.

LONDON: HORACE MARSHALL & SON, Temple House, Temple Avenue, E.C.  
EDINBURGH AND GLASGOW: JOHN MENZIES & CO.

Most late Victorian magazines were reissued in annual volumes bound in 'publisher's cloth'. The 'title-pages' often listed major contributors.



These volumes are worth having for the illustrations alone. This touching Louis Wain drawing was commissioned by *The Temple Magazine*.

shelf. *Atalanta* 1888-9 includes poetry by Christina Rossetti, E. Nesbit and Katharine Tynan, the latter illustrated by Gordon Browne; a story by the ubiquitous Mrs Molesworth; and a piece by Jean Ingelow.

This article will deal with both literary journals and children's magazines, and also mention some others that do not fall into either category. For reference, the only substantial work dedicated to this subject is Kristen Drotner's *English Children and Their Magazines 1751-1945* (1988). However, there are helpful and interesting chapters and sections in the following books: Miller's *Collecting Books* (1995); Darton's *Children's Books in England* (1932, and subsequent revisions); *Children's Literature: An Illustrated History* (edited by Peter Hunt; 1995);

Percy Muir's *English Children's Books 1600-1900* (1954; fourth impression: 1985); Gillian Avery's *Childhood's Pattern* (1975); and Denis Gifford's *The Complete Catalogue of British Comics* (1985) — although this last title specifically excludes annuals as such. Available coverage has therefore been biased to the juvenile side.

K. Theodore Hoppen's 'The Mid-Victorian Generation 1846-1886' (in *The New Oxford History of England* series) has some useful background material. Volume Three of the four-volume *Cambridge Bibliography of English Literature* (edited by F.W. Bateson; 1940) probably has the best available listings in its section on periodicals (pp779-846), but the information is sparse and not always accurate.

## OVERLAPPING

The categories used by the *Bibliography* are quite complex, and as in any case there is a good deal of overlapping — for instance between 'juvenile', 'literary' and 'religious' — I will not attempt to treat them in neat sections. The other principal areas are 'political', 'social/family', and 'women's'. In my working list of about 150 titles which flourished between the chosen dates, I have included some 'specialist' items, which relate to particular sports, working skills or regional localities. Clearly there were a vast number of these and I shall just mention a few by way of example (e.g. *The Mining Journal*, *Railways and Commercial Gazette*, *The Journal of the Royal Agricultural Society of England* and *The Golfing & Cycling Illustrated*).

One of the earliest and longest running periodicals was *The Gentlemen's Magazine* (1731-1907), whose founder was the first to use the word 'magazine' to describe a journal. Its fifth series covers our period (1868-1906), under the editorship of Joseph Knight (1887-1906).



*'All Hands to the Pump', a plate from The English Illustrated Magazine based on a painting by H.S. Tuke.*



# ATALANTA

OCTOBER 1888 TO SEPTEMBER 1889



PUBLISHERS  
HATCHARDS'

PICCADILLY

EDITED BY  
L. T. MEADE  
JOHN C. STAPLES  
157, PICCADILLY  
LONDON  
W.

*Atalanta* was published by Hatchards of Piccadilly. This volume includes contributions from E. Nesbit and Christina Rossetti.

It is much in demand as a good source of historical and literary information.

*Blackwood's* was another long runner (1817-1980), known popularly as 'The Maga', and from 1830 dropping its Tory flavour to pursue solely literary interests. Among its late Victorian contributors were Joseph Conrad, Alfred Noyes, Andrew Lang, Mrs Oliphant, George Henry Lewes and his wife, 'George Eliot', and Anthony Trollope. From 1889-1891, it ran a highly esteemed sub-series on travel, in six volumes.

Other periodicals founded prior to Queen Victoria's accession and surviving at least into the 1880s include *The Athenaeum* (1828-1921) with Norman MacColl in the editorial chair from 1871-1900; *Chambers Journal* (1832-1938) for popular literature, science and the arts; *The Child's Companion* (RTS, 1824-1899); *The*

*Edinburgh Review* (1802-1929), founded in the Whig interest, edited by Henry Reeve for forty years up to 1895, and with Thomas Carlyle, T.B. Macaulay and Leslie Stephen among its notable contributors in our period; *Fraser's Magazine* (1830-1882, continuing as *Longman's Magazine* until 1905), and numbering among its writers Richard Jefferies, Edmund Gosse, Thomas Hardy, Henry James, Andrew Lang and Rudyard Kipling; the unexcitingly named *New Monthly Magazine* (1814-1884), including William Hazlitt and Charles Lamb in its pages; *The Quarterly Review* (1809-1967), Tory flavoured, although Gladstone as well as the Marquis of Salisbury wrote for it, in addition to Swinburne, Scott and Southey; *The Westminster Review* (1824-1914), a Radical paper, with George Eliot on its literary side; and finally the now almost unknown juvenile title, *Youth's Companion* (1829-1929). Of these, *Chambers* is particularly handsome in its plum cloth with stylishly decorated gilt spine and blind-stamped device on the cover. Volume Three in its Fifth series (1886), for example, contains three pieces by Richard Jefferies. A typical price for a bound volume in

Good condition would be £6-£8.

## PROLIFIC

Cassell's probably stand out as the most prolific publishing house in this field. In 1904, there were no fewer than eleven titles on their list. *The Quiver*, founded in 1861, offered 'Papers, Addresses, Stories, Poems, Music &c'. The 1899 annual contained stories by Katharine Tynan, illustrated by W.H. Margetson and F.H. Townsend; Edith Maitland's 'Childish Memories of Lewis Carroll'; a piece on Florence Nightingale; and other items illustrated by W. Rainey, H.M. Brock and H.R. Millar. *Cassell's Magazine* itself (1853-1932; *Cassell's Family Magazine* from 1874) was characterised by an immense small-print index: seven columns of general items and five under the heading 'The Gatherer'. The latter includes paragraphs on



King's College, London, as depicted by Donald Maxwell for the 1903 volume of *The Treasury*. This title flourished between 1902 and 1920.

such fascinating and rarefied subjects as 'Lead in the Brain', 'Cocaine in Horse-Firing', 'A Cricket Scorer', 'The Brachionograph' and 'The Maxim Gun' (1887). I recently came across a Very Good copy of the 1901 issue, containing Kipling's *Kim* in serial form, offered at £85.

*Little Folks* (1871-1933) had W.H.G. Kingston, Mrs Ewing and Kate Greenaway contributing. *The Magazine of Art* (1878-1904) is hard to find in Good condition, but in that state it can command prices of £20-£25. Edited by W.E. Henley and M.H. Spielman, its decorated cover is rather disappointing. The annual for 1900 contains five colour plates out of 36, with

numerous other black-and-white illustrations in the text. There are two articles by Edward Burne-Jones on art treasures at Buckingham Palace and a 24-page item on John Ruskin. *Chums* has been dealt with in an article by Norman Wright in another issue; the remaining titles are *Cassell's Saturday Journal*, *The Penny Magazine*, *Tiny Tots*, *Work*, *Building World* and *The Gardener*.

## 'CORNHILL'

Other journals that span the 1880-1905 period include: *The Academy* (1865-1915); *The Boy's Own Paper/Annual* (RTS 1879-1940); *Boys of Our Empire* (1866-1906); *Chatterbox* (1866-1946); *The Contemporary Review* (1866-1955); *Cornhill Magazine* (1860-1975); *The Family Herald* (1842-1939); *Fortnightly Review* (1865-1934); *The Girl's Own Paper* (1880-1941; see BMC 50); *Good Words* (1860-1906); *The Graphic* (1869-1932); *Illustrated London News* (founded 1842; see BMC 7); *The Leisure Hour* (1852-1905); *The London Journal* (1845-1912); *Macmillan's Magazine* (1859-1907); *Pall Mall Gazette* (1865-1923); *Punch* (started 1841); *The St James Gazette* (1880-1905); *St Nicholas Magazine* (1873-1940); *Sunday Magazine* (1864-1906); and *Young England* (launched in 1880).

Of these, *The Boy's Own Annual*, founded in opposition to the 'Penny Dreadfuls', and edited for many years by G.A. Hutchinson, included in its first volume an anonymous Talbot Baines Reed story. His *Fifth Form at St Dominic's* appeared in 1881-2, five years before publication in book form. Volume XVIII (1895-6) contained items by George Manville Fenn, G.A. Henty and Ascott R. Hope, and illustrations by Wal Paget, Alfred William Pearse, William Rainey, W.S. Stacey, Louis

# CASSELL'S FAMILY MAGAZINE.

Illustrated.



CASSELL AND COMPANY, LIMITED:

LONDON, PARIS & MELBOURNE.

1893.

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*Cassell's were the most prolific magazine publishers of the period, with eleven titles including Cassell's Family Magazine.*

Wain and Caton Woodville. BOP made a point of promoting Canada, and averaged six Canadian stories per annum.

BOP's sister publication, *The Girl's Own Paper/Annual*, claimed a wide range of readership, and continued under various titles as late as 1965. The 1896/7 volume contained articles by E. Nesbit on 'My Schooldays', and also contributions by Gordon Stables, Alice Corkran and Kate Greenaway. *Boys of Our Empire*, 'A magazine for British boys all over the world', had a bold pictorial cover depicting a ship at sea with sports gear in the foreground and more of the same on the spine. Volume One included fold-out sepia drawings of the title theme, followed by 'Horses of our Empire', 'Wild Animals...', and 'Builders

of our Empire'. A typical article was one on 'Chard's VC at Rorke's Drift'.

*The Cornhill Magazine* is among the dullest to look at on the shelf, squat and more often than not in scruffy condition. Occasionally a really nice, rebound copy can be found. Inside, the patient searcher can discover some treasures. For example, in the new series Volume Two (January-June 1884) — along with Volume Three (July, pp1-112) — lurks Sabine Baring-Gould's gothic novella, *Margery of Quether*, illustrated by Harry Furniss. This title has recently been re-issued for the first time, apart from the original book version, by Richard Dalby. Typically, at this period Baring-Gould is not named, but given as 'the author of *John Herring*' (see BMC 186). The same issue carries anonymous 'suggestions for the conclusion of *The Mystery of Edwin Drood*', and illustrations by Stacey and George du Maurier.

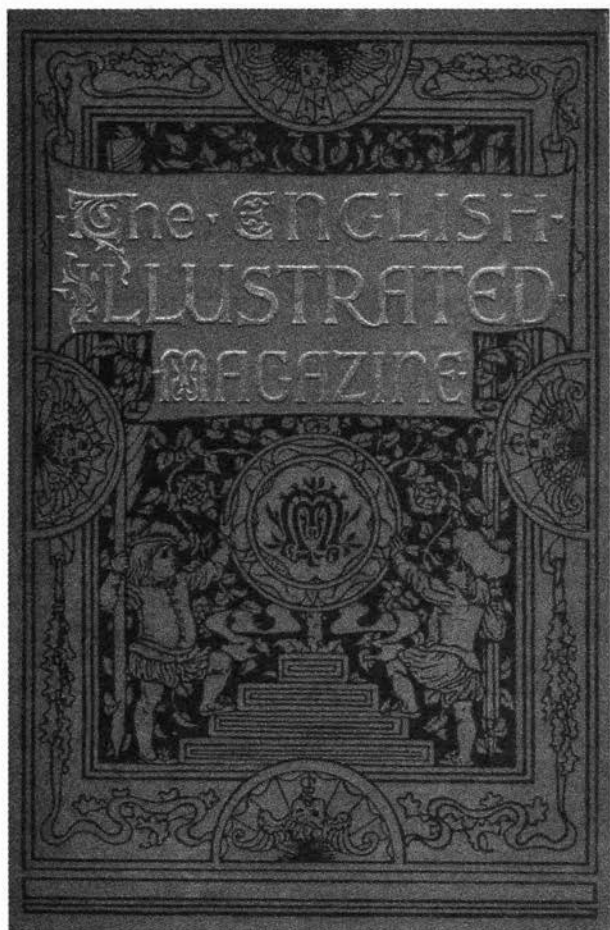
## FLORAL

Bright copies of *Good Words* look well on the shelf; the floral cover design encloses a panel with the title in gilt, on black or dark sage green cloth. Less artistic but more interesting to the collector is the variant binding in pale green, plain apart from the

lettering on the spine advertising the contents. (This is a modification of an earlier issue, outside our period, which offered a veritable spinal essay.) Its contents were detailed in

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A fine example of 'publisher's cloth': the binding from the 1889-90 volume of *The English Illustrated Magazine*, issued by Macmillan.

sections: serials and short stories, biographical and historical papers, science, literature and art, travel and descriptive papers, religious topics (biblical and practical), miscellaneous, and poetry. The 1893 volume contains no fewer than 48 Gordon Browne illustrations, five by John Millais, besides F.H. Townsend, Arthur Quinton and Walter Crane.

*The Graphic* and *Illustrated London News* are by a long way the most sought after of this group of titles, perhaps of all Victorian bound annuals, and in acceptable condition can fetch prices running into three figures. There is no ceiling currently to ILN's Jack the Ripper items. Less well known is the fact that

ILN also ran the original printing of E. Nesbit's *The Bastables* and *The Treasure Seekers* (1897; see BMC 17).

*The Pall Mall Gazette*, 'written by gentlemen for gentlemen', had a particularly strong editorial succession in this period: John Morley (1881-3), W.T. Stead (1883-9) and E.T. Cook (1889-1892; see BMC 29). F.C. Burnard's tenure as editor of *Punch* almost exactly spans the era (1880-1906). It was during his time that the annual exchanged its drab, limp grey boards to adopt the lavish plum and gilt covers that have distinguished that journal for a century (see BMC 14 & 15).

## HENTY

Quite an elaborately decorated cover is found on *Young England*, 'An Illustrated Magazine for Young People and the Family Circle: for Recreation and Instruction'. A young man and young woman with tennis rackets are leaning on the title over a large medallion enclosing two of their peers earnestly reading; in similar pose, a boy and girl adorn the spine. Each volume has a coloured frontispiece. Volume Ten, for instance, has a Henty story as its opener, plus contributions by Manville Fenn,

Evelyn Everett-Green and Ascott R. Hope, and an item entitled 'Balaklava Revisited'.

Now we turn to those journals that had their brief fling wholly within our chosen quarter-century. Among these are *Atalanta* (1887-1898), published by Hatchards, and edited by L.T. Meade (mentioned at the start of this article); *The Boys of England* (1866-1899), 'A Magazine of Sport, Sensation, Fun and Instruction'; and Sampson, Low, Marston's *Boy's Illustrated Annual* (1892-4). This publication had an engaging cover, an amalgam of sports gear, sailors in action and a Red Indian rider. Volume One opened with a Manville Fenn story; McCall Barbour provided interviews



*Natural history subjects were popular with Victorian magazine readers. This engraving shows a tawny owl's nest.*

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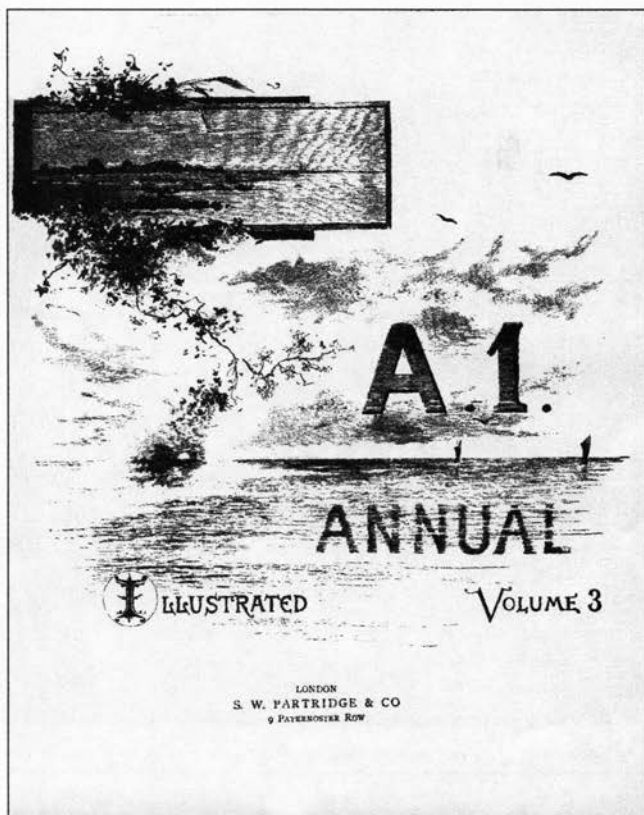
**FOR METHODS OF PAYMENT PLEASE SEE PAGE 122**

with Henty, Ascott R. Hope and Thomas Hughes; items by Owen Landor, Baring-Gould and H.M. Stanley were included, and artwork by Harold Copping, William Rainey, Stanley L. Wood and Edward Step; and there was a piece on W.G. Grace. After two years it was absorbed into BOP.

Too avant-garde for the times was Arthur Symons' publication, *The Savoy* (1896-7), chiefly associated with Aubrey Beardsley, and therefore highly collectable and fetching correspondingly high prices today (see BMC 168). Silas Hocking's illustrated monthly *Temple Magazine* (1896-1903), published by Marshall, got off to a strong start, its first volume opening with a story by 'Q' (Sir Arthur Quiller-Couch), and including pieces by Katharine Tynan and Evelyn Everett-Green, 'Mr Gladstone at 87' by W.T. Stead, and Sarah A. Tooley's 'Life Story of Florence Nightingale'.

Now we take a look at those publications which started life at some point in our dedicated quarter-century and lasted beyond 1905. *Ally Sloper's Half Holiday* (1894-1914) has been covered in BMC 3. *Bookman* (1891-1934), launched by Sir W.R. Nicoll, is sought after today by dealers and collectors for its wealth of information and contemporary reviews.

*The Captain* (1899-1924), published by Newnes as 'A Magazine for Boys and "Old Boys"', contains some very early Wodehouse, and those volumes in Good condition will fetch high prices at auction. The striking cover depicts a 'blood' in the foreground and a cheering crowd of boys behind. Volume One opens with 'An Afternoon Talk with G.A. Henty' by George Knight, and a specially commissioned picture by Walter Hodgson. The same volume has contributions by C.B. Fry, Louis Wain, Manville Fenn, and an illustrated piece on W.G. Grace.



Some of the bound volumes had beautiful illustrated title-pages, like this *A1 Annual*. This ran for only three years between 1890 and 1892.

*Chums* (1893-1941), mentioned earlier and the subject of a separate BMC article (see issue 58), got off to a good start with a serialisation of Robert Louis Stevenson's *Treasure Island* — although that book had first appeared in *Young Folks*. Tom Browne made his name as an illustrator with his work for Harmsworth in *Comic Cuts* (1890-1953).

## ILLUSTRATIONS

Less well known, but with a long run under various titles, was *Boys' Realm* (1902-1930). Macmillan's *English Illustrated Magazine* (1883-1913), when found in Very Good condition, can fetch £20-£25, which is not unreasonable for volumes containing illustrations by such as Walter Crane, Albrecht Durer, A.F. Hughes, the Tademas and Hugh Thomson. Its authors included Bret Harte, Richard



An engraving of an eighteenth-century picture auction, reproduced in the 1897 volume of *Good Words*.

Jefferies, Mrs Oliphant, Hardy and William Morris. Its distinctive binding is in sage green cloth with elaborate decoration, featuring two young men in Tudor dress holding the Macmillan medallion under the title in gilt lettering, with the four winds in half circles centred in each of the four sides. The effect is completed with a stylish spine and a simplified version of the front cover on the back.

1880 saw the launch of *Girl's Own Paper* (see BMC 50) on its 76-year run — sixty years for the Annual. Charles Peters was its editor for the first 28 years. Contributors included E. Nesbit, Gordon Stables, Alice Corkran and Kate Greenaway. Its wide range of readership paved the way for later merger with *Woman's Magazine*.

Similarly, *The Girl's Realm* (1898-1915) was absorbed into *Woman at Home*. In its heyday, it was a hefty tome containing more than 1,200 illustrations. The variable coloured cover was decorated with a blind floral design setting off

a smart gilt rectangle with the title and a medallion depicting a girl in a high-necked dress and her hair in a bun. The broad spine was used to advertise the contributors — in 1899, these included Rosa N. Carey, L.T. Meade, E. Everett-Green, Emma Marshall, S.R. Crockett and Frances Hodgson Burnett. Its artists included Louis Wain and Simon H. Vedder.

*Grip* (1883-4) had its brief fling with Arthur Griffiths as editor, as did the pictorial monthly, *Harmsworth's Magazine* (1898-1903), not too hard to find in secondhand bookshops today. *The House Annual*, first published by Gale & Polden in 1902, is a somewhat unusual item which from Volume Four became *The Stock Exchange Christmas Annual* (1905/6). Another Hutchinson publication was *The Lady's Realm*, launched in 1896 with its smart maroon cover blind-stamped with an art nouveau design and gilt panels.

Worth searching for is *The Golden Penny*, published by the *Daily Graphic*. It appeared in

bound volumes irregularly — Volume Eight, for instance, is dated 1899 but includes the Christmas number for 1898, whereas Volume Ten took in January-April 1900. This one covered a range of interests — sketches of 'WG' by Frank Gillett; a piece entitled 'Actors in the Dreyfus Case'; Graham Bell on 'How I invented the Telephone'; articles on the Boer War, including one by Winston Churchill, with illustrations and maps; an article written and illustrated by W.S. Gilbert; and an interview with Henty.

Also started in the 1890s and surviving the First World War were the *Girls' (Best) Friend* (1898-1931) and the *Halfpenny Annual* (1893-1922), while *Pluck*, first published in 1894, was dealt a mortal blow in 1914, managing to revive briefly from 1922-4.

## STYLISH

Two of the 'greats' started life in the '90s. The first was the *Windsor Magazine* (1895; see BMC 57), published by Ward Lock, with its gilt depiction of the castle under the title, the volume detail in a device at the bottom, all on olive green cloth, bevelled boards and stylish spine lettering. Volume Twenty (1904), for example, contains a wealth of interesting material: S.L. Bensusan on 'Travelling Shows'; four items by Anthony Hope and six by Arnold Bennett; one each by Jack London and Eden Philpotts; Kipling's 'Mrs Bathurst' and Rider Haggard's 'The Small Farmer in England'; and illustrations by Cyrus Cuneo, F.H. Townsend

## THE CORNISH MAGAZINE

Edited by  
A. T. QUILLER-COUCH  
(1903)

VOL. I.  
JULY TO DECEMBER 1898

Printed by  
JOSEPH POLLARD  
LONDON: SERVICE & PATON, 5 HENRIETTA STREET

*The Cornish Magazine was one of several 'regional' titles. It was edited by Sir Arthur Quiller-Couch, known as 'Q'.*

and Harry Furniss. The previous number (for the half year December 1903-May 1904) covered a similar range of authors and illustrators: Bensusan, Nesbit, Furniss, Jerome K. Jerome, Baring-Gould, H.C. Bailey and Kipling ('Their

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There is a huge variety of different features in these late Victorian magazines. This 'Rondeau' is decorated by the great Walter Crane.

Lawful Occasions'); Maurice Greiffenhagen, Louis Wain, L. Raven-Hill, and F.H. Townsend; and poetry by Laurence Housman and Gunby Hadath (see BMC 57).

The other famous title was *The Strand Magazine* (1891-1950; see BMC 5), 'An Illustrated Monthly' published by Newnes in its familiar grey-blue pictorial cover. Collectable both for the smart look of a good run on the shelf and also for Conan Doyle's *Adventures of Sherlock Holmes* in particular, this publication has been fully treated in Reginald Pound's book published by Heinemann in 1966.

*The Church Monthly* looks resplendent in its bright red, or sometimes blue cover with gilt illustration and lettering, and often interesting contents. First published by its own company in 1888, it featured a series by Theodore Woods on 'Some Out of the Way Pets' and another on rambling; a temperance pitch under the title, 'Victoria Cross Hero', concerning a Chelsea Pensioner; an article on Florence Nightingale accompanied by an unflattering portrait; Edward Step on Millais; and Dr W.G. Grace on 'Cricket as a Pastime for the Working Classes'. These volumes are usually bound up with the year's run of a local parish magazine, and the cover may have the name of the church rather than 'Church Monthly'.

The family firm of Palmer, which published the *Church Times*, launched its own journal in 1902 entitled *The Treasury*. Its pea green cover looks somewhat similar to that of *The English Illustrated Magazine*. Volume One opened with 'Reminiscences of Gladstone' by the Dean of Lincoln, and also contained pieces by Richard Kearton and Charlotte M. Yonge, the first part of a Baring-Gould novel, stories by Gerald Brenan, Mrs Molesworth and Katharine Tynan, and Mrs

Romanes on the fiftieth anniversary of Charlotte M. Yonge's *The Monthly Packet*.

Finally, we take a look at a selection of titles not covered in the categories above. First some religious items: *The Sunday Magazine* was presented in two similar binding formats as *Good Words*, with which it amalgamated in 1906 after 42 years as a separate entity. In its heyday, it could call upon many of the leading illustrators, who contributed generously. In 1894, G.F. Watts provided nine illustrations, Harold Copping twelve, Arthur Quinton 27 (in five articles), F.H. Townsend four, Burne-Jones

eleven, H.R. Millar nineteen (in three articles) and C.E. Brock four. By contrast, its RTS neighbour, *Sunday at Home*, 'A Family Magazine for Sabbath Reading', leaned heavily on the efforts of Mrs Wood. However in 1888 it catered for some variety of taste, with pieces on the deathbed of Cromwell, the last days of Handel, a visit to a Jewish synagogue and an Evelyn Everett-Green story.

*The Cornish Magazine*, first published in 1898, represents the many regional publications of a literary nature. A.T. Quiller-Couch ('Q'), its first editor, ensured its quality and enduring value. The first two matching volumes, covering July to December 1898 and January to May 1899 respectively, cost me £30. The pictorial covers depict two rustic men leaning on a shield containing fifteen gold balls over the motto, 'One and All'. These volumes include illustrated articles by Edward Step and Baring-Gould; two pieces by Eden Phillpotts; poetry by W.E. Henley and Robert Herrick; and three items on 'How to Develop Cornwall as a Holiday Resort'. Curiously, the publisher, Pollard, shared the honours of producing the first volume with Service & Paton, and the second with Simpkin & Marshall.

### COLLECTOR'S ITEM

*The Antiquary*, 'A Magazine devoted to the Study of the Past', published by Elliot Stock, is something of a collector's item. I had to pay £17.50 for Volume 32 (1896). Frustratingly for the researcher, there is no contents page featuring the major contributions, but a study of the index reveals such interesting items as 'The Extinct Iron Industry of the Weald of Sussex' and 'London Burial Grounds' — well, interesting to the antiquarian anyway.

Perhaps the chief joy of collecting these magazines is in the tracking down of the rarer items relating to one's collecting interest, author or illustrator; sometimes actually 'discovering' an unknown item; and, in many cases, possessing the true first publication of a serialised work, subsequently issued in volume form. Occasionally the only printing of a significant item is in this format, or at least in its original weekly or monthly parts.

Coming a close second to that feeling of 'successful pursuit' is the aesthetic appreciation

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'Come out, dog, and be shot', a Charles Brock illustration for *Good Words*, accompanying a story by S.R. Crockett.

of these often interestingly designed bindings, coupled with their variety of colour, size, style and appeal. Some collectors enjoy the simplicity and uniformity of, say, a shelf of *Punch* or the opulence of near-identical leather bindings; for others, it is the variations that bring pleasure to the eye.

## BYGONE

Added to the hunting and eye-catching interest must be the delight of flitting through the pages of these tomes, and bringing to light the serendipitous pieces and unconsidered trifles of a bygone age. However, it has to be said that there are some drawbacks or challenges to venturing in this area. The chief of these is obviously the question of size — many modern houses and flats are not built to accommodate libraries, and their walls and late twentieth century shelving systems are often inadequate for both the weight and dimensions involved. *Chums* (14" x 10") is probably the largest annual from the period we are considering, while the heaviest in my possession are *Girl's Realm* (1899) and *The Magazine of Art*

(1900), closely followed by *Boys of Our Empire* (1903), at 7lbs or just under. (However, at exactly 5kgs, these are all eclipsed by *The Album* [1895], which is perhaps rather on the fringes of the genre.) And of course before the wall test comes the book-hunter's arm test. This is also a challenge for the bookseller, and maybe one reason why many secondhand shops do not stock old annuals at all.

Another problem of collecting annuals and magazines is that so many of them are in poor condition. Not only does the weight put excessive demands on the hinges and edges, but they have sometimes been used for unsuitable purposes such as door stops. On the other hand, these disadvantages have tended to keep prices low, except in the case of highly sought after copies of *Illustrated London News*, *The Graphic* and suchlike, wherein 'hot news', collectable illustrators, or more than one notable author coincide to enhance the desirability.

Even within the fairly restricted timescale of this article there is a vast number of publications to be found — some admittedly with difficulty — so that it is advisable as a

collector to limit oneself to a theme, or a single author or illustrator. The benefit of magazine collecting, of course, is that you get a whole lot else of potential interest thrown in with your chosen subject.

Learning some of the hazards of collecting bound Victorian magazines can be frustrating and time-consuming. While many have author lists on the title-page — for instance, *The English Illustrated Magazine* and *Cassell's Family Magazine* — and most have an index (some at the front, some at the back), not every index relates precisely to the contents of the volume you may have in your hand: the contents may run from, say, October to October while the index covers a calendar year. So, rule number one, always check the contents as well as the index. (In any case, the illustration you especially want may be missing or a vital page of text torn.) Furthermore some authors wrote anonymously, pseudonymously or as 'author of...', which makes spotting the item that much harder.

Most tedious of all is leafing through 800-page volumes which have no index or contents list, or whose author list is highly selective. An essential tool is a systematic list or chart to prevent needless repetitive searching and to help spot possible 'scoring' chances.

Here one will need to record both dates and volume numbers, since many titles (e.g. *Cornhill Magazine*) produced bound volumes twice in the year. At this point, another warning is necessary: some periodicals were bound privately and the contents may be incomplete, and the year, if given on the spine, may not indicate exactly the same twelve-month period as that offered when bound by the publisher!

Since most people tend to reduce their living space with advancing years, it is important to establish now the space you need for a permanent collection of bound magazines and annuals — a rich investment for those retirement days — before those complaining backs and hips make the acquisition of these tomes somewhat hazardous.

Treasures and bargains abound. In the price guide, I have only attempted to provide a selective list, and give an average price for the title in publishers' bindings in Good condition (i.e. complete and clean, without significant blemish), while recognising that special items in individual issues, as well as excellent condition, may enhance the value considerably. I hope that the guide, and this article, will be a useful introduction to what is a particularly rich and fascinating area of collecting.

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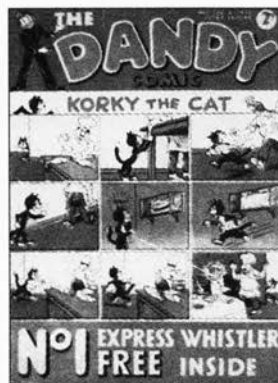
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# SCOOPS

BRITAIN'S FIRST SCIENCE FICTION STORY PAPER

BY NORMAN WRIGHT

**B**efore *Scoops*, there had never been a British boys' story-paper devoted solely to science fiction and fantasy. *Aldine's Travel and Adventure Library*, published during the 1890s and chronicling the exploits of Frank Read, had, it is true, been crammed full of Read's weird and wonderfully outlandish scientific inventions; but these stories were American imports, not home grown products.

Many British boys' weeklies, from both the major story-paper publishers, had made forays into the realms of science fiction, publishing the occasional space yarn or story of mad scientists bent on world domination, but these were irregular appearances, never the staple diet of any one particular weekly. Likewise, tales of 'lost races' were far from unknown in some juvenile publications. Indeed, the boys of St Franks College, whose weekly exploits were chronicled by Edwy Searles Brooks for over a decade in the pages of the *Nelson Lee Library*, encountered 'lost races' so frequently that seeing an iron-clad Roman army on the march must have seemed like an everyday occurrence to those adventurous youths!

## FUTURISTIC

Probably the boys' paper that came closest to *Scoops* in its coverage of science fiction-themed stories was Hulton's *Boys Magazine*. Futuristic and fantasy stories were frequent fare within its pages, and the



This flyer appeared in several Pearson publications announcing the imminent arrival of *Scoops*, "The Amazing New Wonder Weekly".

prehistoric zoo was trotted out at fairly regular intervals — most notably during 1933 after *King Kong* hit the big screen and there was a general upsurge of interest in the genre. The cessation of *Boys Magazine*, in January 1934, may well have been the catalyst that prompted C. Arthur Pearson Ltd to launch *Scoops* and thus fill an apparent gap in the marketplace. They perceived that fantasy and science fiction stories had an obvious appeal to boys and perhaps

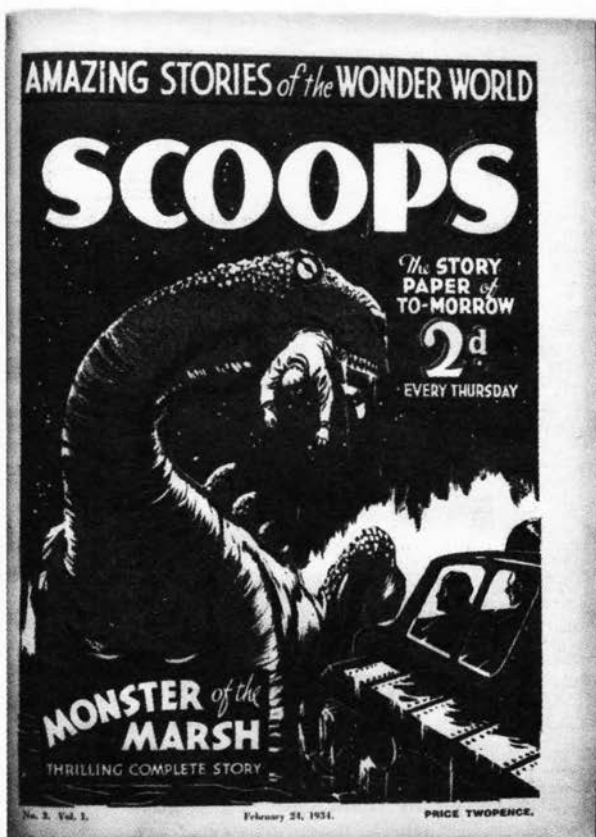
thought that with *Scoops* they could fill this niche by launching the first British magazine with a declared policy of publishing only stories in those genres.

The Pearson editor in overall control of *Scoops* was F. Hadyn Dimmock. But Dimmock was not enamoured with science fiction, preferring instead to concentrate on Pearson's long-running and very successful boys' paper, *The Scout*. Research by Bill Lofts suggests that the day-to-day running of *Scoops* was largely left in the hands of Bernard Buley, a former member of the editorial staff of *Boys Magazine*, and therefore a man with plenty of experience of running a paper that had a large element of science fiction content.

## FLYER

However the editorial hierarchy of *Scoops* was finally arranged, the first issue appeared on newsagents' counters in the second week of February 1934. Prior to its publication, and in an attempt to maximise initial sales, many other Pearson publications carried a flyer, printed in black and red, announcing the imminent arrival of the new periodical. "No 1 Out Today — The Amazing New Wonder Weekly", shouted the headline above a reproduction of the cover and details of the 'free gift' checkerboard puzzle that would be found inside that first issue.

The cover bore an eye-catching illustration, also printed in black and red, of a giant robot with a man slumped under one arm and hundreds of other clone-like robots following behind in a vast army. The striking image was the work of Russian artist, Serge Drigin, a prolific contributor to many boys' papers and annuals in pre-war days. Drigin was a master of the action illustration and his work enlivened many an otherwise dreary story. In the course of

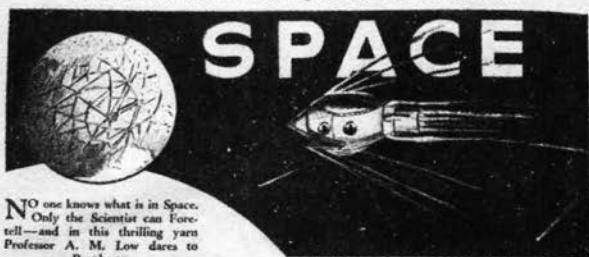


The early issues of *Scoops* featured particularly striking cover illustrations, like this gruesome example from the third number.

its short run *Scoops* made full use of Drigin's talent, with the artist contributing to virtually every issue. His style was lively and the images that flowed from his brush gave *Scoops* a very individual quality. The fact that the story-paper had such a short run can in no way be laid at the door of its premier illustrator.

Drigin's robot on that first cover conformed very much to the preconceived 1930s ideas of what a man-made metal monster might resemble. The story this illustration accompanied was entitled 'The Rebel Robots', a complex yarn with the perennial theme of robots out of control. In this instance, the creating force, Max Chancellor, had a disagreement with his ambitious assistant who had his own

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#### ★ THE WONDER MACHINE

ENGINEER making a mind-boggling study of speed, scientists planning this trial of the Race, the three motor-cars were facing down the narrow country road.

Heavy competition seats strapped about them, helmets and goggles covering their heads, they looked like some strange speed demon, based on an invention, unfeeling, unfeeling.

Outside a big blough, Peter Handley was looking at a prize race. Face, only.

Inside, twenty-three, Peter was enjoying himself. Just enjoying a parachute race, he had told them his job for a brief holiday.

Heading along beside him on a B.B.A. was short, chunky Philip devere. In spite of his size he had the square shoulders, and he got about as easily as usual. Twenty-one, still at Public School, he was expecting clearly to enter his father's business as a chartered accountant.

Behind them sat Victor Standish, a slim young man of twenty-eight, a lucky Vic. Nothing ever upset him, and he made a good companion.

His bike was a bit of a crack-age since

"By Jove!" he cried. "That looks like some kind of a workshop. There may be a machine there, and a man, and the paper, I'll go and have a paper."

The other two nodded briefly, and their eyes followed Philip as he got up and walked across the field.

He disappeared behind the shed as he searched for a door. A moment later, while Vic and Peter were chatting, a door came across the road and they both looked up again.

"If you fellows!" came Philip's yell, and he now came into view again.

"He must have found something," said Victor.

## By Professor A.M. LOW



THE MAN WHO MADE

into—and that was why he being behind the others.

But he knew his old bike inside out, and just now he was looking intently at the racing machine, looking like something was wrong. There was a difference in the make and the color.

Then, without warning, Vic's machine pushed on. It gave out something splutter and then stopped.

"Hi!" Vic's car followed the machine in front, and then down to a sudden working stop.

"What's that?" he asked. "Philip's gone off to the shed, but he's not back yet. He was looking at the machine, and he looked like he was

"Seems pretty excited about it," Peter returned as they slowly walked towards the shed. "What's he running for?"

Philip was certainly coming back as a good man. He arrived breathless.

"What's all the excitement about?" asked Peter.

Philip spluttered and caught his breath. "It's the most weird contraption you've ever

seen on a bike," he said.

"What is?" demanded Vic.

"It's a bit of a... Philip said slowly, "I've never seen anything like it. It's a bit of a... of the... change you can see on the machine. Can you?"

"Philip's the man. I've been looking at it for a long time. It's a bit of a... change you can see on the machine. Can you?"

The second issue featured a real 'scoop': a science fiction novel by the popular scientist, Professor A.M. Low, dubbed "The Man Who Made Television Possible".

secret agenda for his master's creations. The assistant built his own power-house to control the robots but, inevitably, came to a sticky end at the metal hands of those he sought to control.

Other stories in the first issue included: 'Master of the Moon', an eleven-part serial that continued the theme of a mad scientist, who was this time based on the Moon, and determined to conquer the Earth; 'The Striding Terror', a serial featuring an ailing youth who, by means of a serum developed by his father, develops into a fifty-foot giant; 'Rocket of Doom'; 'The Mystery of the Blue Mist'; 'The Soundless Hour'; and a final serial, 'Voice From the Void', concerning a crippled war-veteran who prevents war-mongers from starting another conflict.

While in later issues *Scoops* frequently credited many of their writers, the paper seemed loath to give author by-lines in early numbers. Research carried out by the late Bill Lofts has, however, revealed

the authorship of many of these anonymous stories. These discoveries were made many years ago when Bill, always an indefatigable researcher, was carrying out work for IPC, the publishing giant that had swallowed up a number of smaller publishers including George Newnes, who had themselves taken over Pearsons. Lofts was allowed to peruse the old records, then stored at Tower House, Southampton Street, where at the time the files of old periodicals were still retained, with the names of authors attached to each of the stories.

From these Bill Lofts was able to glean the authorship of many of

the anonymous stories published in *Scoops*. In that first issue, for instance, Lofts discovered that 'Master of the Moon' was by Bernard Buley and 'The Striding Terror' by Reg G. Thomas. Indeed, it seems from the surviving records that these two writers were the mainstay of *Scoops* through many of its issues. Buley's contribution is not surprising considering his editorial involvement with the paper. Another *Scoops* contributor discovered by Bill Lofts was J.H. Stein. Lofts had contacted Stein about his work for some of the Thomson papers and was surprised to discover that he had also penned 'Rocket of Doom' in that inaugural issue of *Scoops*.

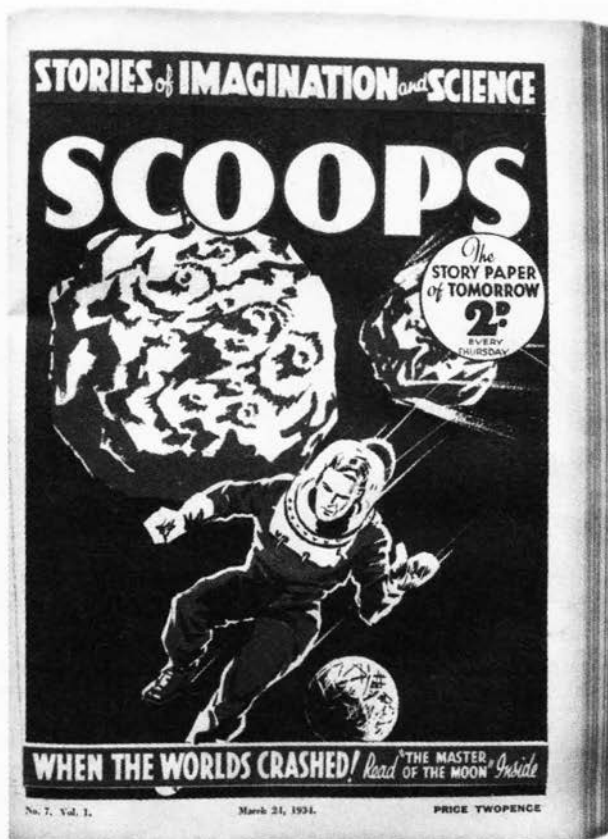
A number of other authors known to have written for *Scoops* were regular contributors to other boys' papers. George E. Rochester — best known for his flying adventures which, before the war, rivalled those of W.E. Johns in popularity — was a prolific contributor to many weeklies. He

wrote 'The Black Vultures', a serial concerning aerial pirates in the (then) not too distant future, which began in issue No 12 of *Scoops* and ran until the final issue. Surprisingly the serial was uncredited for its first five instalments, and it was only in issue sixteen that Rochester was given a byline. 'The Black Vultures' was published in book form by John Hamilton in 1938 as *Vultures of Death*.

## MASTER

Another well-known boys' writer who contributed to the paper was Edwy Searles Brooks, a past master of the genre who, when he wasn't chronicling the exploits of Nelson Lee and the boys of St Franks, frequently turned his hand to writing fantasy and science fiction stories. What is surprising is that, as far as we know, Brooks only wrote three stories for *Scoops*. These were: 'Submarine Tank No 1' in issue 9, 'The Iron Woman' in No 10, and 'The March of the Beserks' in No 15.

The cover of issue No. 2 carried an advert above its masthead for what the paper obviously considered to be a real scoop: a science fiction novel by Professor A.M. Low. The following enticing blurb, wholeheartedly enthusing over this serial, had appeared in the first issue:



The paper included a serial entitled 'The Master of the Moon', which featured the obligatory mad scientist out to conquer the Earth.

"Space! A breathless story by a man of science — none other than famous Professor A.M. Low. A story written so that you can understand, a story based on what may come to pass. In *Scoops*, the paper that gives

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Great New Serial. A Masterpiece of Scientifiction

With the young air expert crouched between the struts of one of the planes, the black ships went roaring upwards into the night.



# The BLACK Vultures

Terror From  
The Skies

Death From  
The Clouds

Issue twelve saw the beginning of 'The Black Vultures', a serial about aerial pirates. Its author, George E. Rochester, wrote flying adventures in the manner of W.E. Johns.

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you what the others haven't got."

Archibald Montgomery Low was born in 1888 and died in 1956. He was a brilliant man and a great populariser of scientific ideas. He has been described as an engineer, scientist, inventor, space-prober and scientific advisor. 'Space', Low's first science fiction tale, began across the centre pages of issue two of *Scoops*, where readers were also given a potted biography of the author, entitled 'The Man Who Made Television Possible'. A photograph showed the author looking suitably boffin-like. 'Space' ran

for ten episodes, coming to an end in issue eleven. Re-titled *Adrift in the Stratosphere*, it was published in book form by Blackie in 1937.

Among the most conspicuous features of early issues of *Scoops* are their cover illustrations. The editor seems to have striven to give the paper as wide a variety of cover themes as the subject matter would permit. Issue two carried a Drigin painting of a traditional 'space opera' scene with two battling spaceships, while cover No. 3 was a little more gruesome, depicting the 'Monster of the Marsh', a Loch Ness Monster-type creature, busily crunching a helpless victim. Time travel was the theme of cover No 4, and it was back to robots, this time of the flying variety, for the cover of issue five.

Probably the most striking cover illustration of all was used on issue No 10. This was another robot study in black and red, unsigned but almost certainly the work of Serge Drigin. Here the creation, which resembles a giant version of the

robot from Fritz Lang's 1926 film *Metropolis*, has far more vitality and menace than the rather brainless looking automatons found on previous issues. It stands, in threatening pose, dwarfing a city of skyscrapers through which it has walked, with the caption "Creation's Doom" summing up all the power and malevolence that the artist has managed to instil into his picture. A small monochrome reproduction of the illustration inside the paper accompanied a review of 'Creation's Doom', a bleak prophetic prediction of the future by the German writer, Desiderius Papp.

## EXCITING

For its first twelve issues, the cover illustrations on *Scoops* occupied the entire front page and incorporated the paper's title into the design. These covers, painted in red and either black or blue, gave the weekly a very individual and exciting look. However, with issue No 13 a change of style was adopted.

The cover caption, "Britain's only Science Story Weekly", which had been used on most issues since No 6, was dropped in favour of, "Stories of the Wonder-World of Tomorrow".

Of greater import, certainly as far as the overall look of the weekly was concerned, was a new cover layout and colour scheme. For the remainder of its run the title, "Scoops", was set in white against a red background at the top of the page, while the main cover illustration, which was now enclosed by a red border, was printed in blue and white. The effect of this change was to dramatically decrease the impact of the cover. Whereas the early red and black cover illustrations had been bold and bright, and very noticeable on the newsagent's counter,



*This cover from issue ten is probably the most striking of them all. Although uncredited, it is almost certainly the work of regular artist, Serge Drigin.*

the new design had an insipid, unexciting look, that could well have contributed to the eventual demise of the title. Another negative factor of this cover change was that although his work continued to appear inside the weekly, no further Drigin illustrations were used on the front page.

But not all was doom and gloom in the revamped weekly, for besides the redesigned cover, issue No 13 also began the policy of printing a byline to many of the stories and serials. This allowed readers to know the identity of some of the authors whose work they were enjoying. The cover illustration of that particular issue may have been less eye-catching than its predecessors but it depicted a scene from what the

Read **SIR A. CONAN DOYLE'S 'POISON BELT'**

# Scoops

STORIES of the WONDER-WORLD of TOMORROW



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WHEN THE WORLD PASSED THROUGH THE POISON BELT

No. 13. Vol. 1.

May 3, 1934.

PRICE TWOPENCE.

Issues thirteen to eighteen included a serialisation of Sir Arthur Conan Doyle's 1913 novel, *The Poison Belt*. These issues are now particularly sought-after.

editor obviously considered to be a big attraction to readers: the serialisation of Sir Arthur Conan Doyle's 'The Poison Belt'.

'The Poison Belt' was the second of Doyle's 'Professor Challenger' adventures. Despite the high profile that *Scoops* gave to the story, it was by no means a new work, having been published in book-form by Hodder & Stoughton in 1913 after a serialisation in *The Strand Magazine*. The serial ran in *Scoops* for six weeks and despite the secondhand nature of the story, it was bannered above the title on the cover of every issue in which it appeared.

To collectors of pulp science fiction, of far greater interest than the serialisation of 'The Poison Belt' is the issue of *Scoops* containing an early story by John Russell Fearn. Fearn, who was born in 1908, was a prolific writer who, under a variety of names and over a period of almost thirty years from the 1930s until his untimely death in 1960, turned out hundreds of stories covering almost all the popular fiction genres. His one contribution to *Scoops* was 'Invaders from Time' a five-page story in issue No 14. Despite being Manchester-born, the young Fearn was forced by the dearth of U.K. magazines publishing science fiction stories during the 1930s to look abroad for markets. It is quite ironic, therefore, that in the blurb preceding his *Scoops* story the editor introduces the story as a "strange experiment in time, related by one of the accepted masters of American science fiction". The issue of *Scoops* containing 'Invaders from Time' now sells for

£12-£15.

Other writers who were credited with stories in later issues of the weekly included C. St John Sprigg, D.G. Turner, Stuart Martin, Captain John Willis, L.B. Silvester, Moore Raymond and W.P. Cockcroft. Writing in *Tales of Wonder* No 6, in the spring of 1939, W.P. Cockcroft explained that he became interested in science fiction at an early age and wrote his first story when he was only sixteen years-old. It then took him five years to get the work into print after many rejections and re-writes. The periodical that eventually accepted that first story was *Scoops*, where it appeared in issue No



Read DEATH BROADCASTS Inside

# Scoops

STORIES of the WONDER-WORLD of TOMORROW



had never actually seen a copy of the magazine, is unfair. In fact, the stories stand up quite well alongside the content of American pulp magazines, which were themselves not averse to publishing a fair proportion of second-rate science fiction.

## VARIETY

Perhaps the biggest failing of *Scoops* was that it was aimed at the wrong market. Most boys, while enjoying a certain amount of science fiction, liked variety in their reading diet, and expending all of their meagre pocket money on a paper that offered only one kind of story had limited appeal. Adults who enjoyed science fiction, on the other hand, were probably put off because the weekly was perceived as being a 'boys' paper'. When all is said and done, *Scoops* probably failed simply because it was years ahead of its time.

*Acknowledgements to the late W.O.G. Lofts and Derek Adley for their research into the authors who wrote anonymously for 'Scoops'.*

Sadly, issue twenty (above) proved to be the last. A number of factors contributed to the paper's demise, not least the fact that it was too far ahead of its time.

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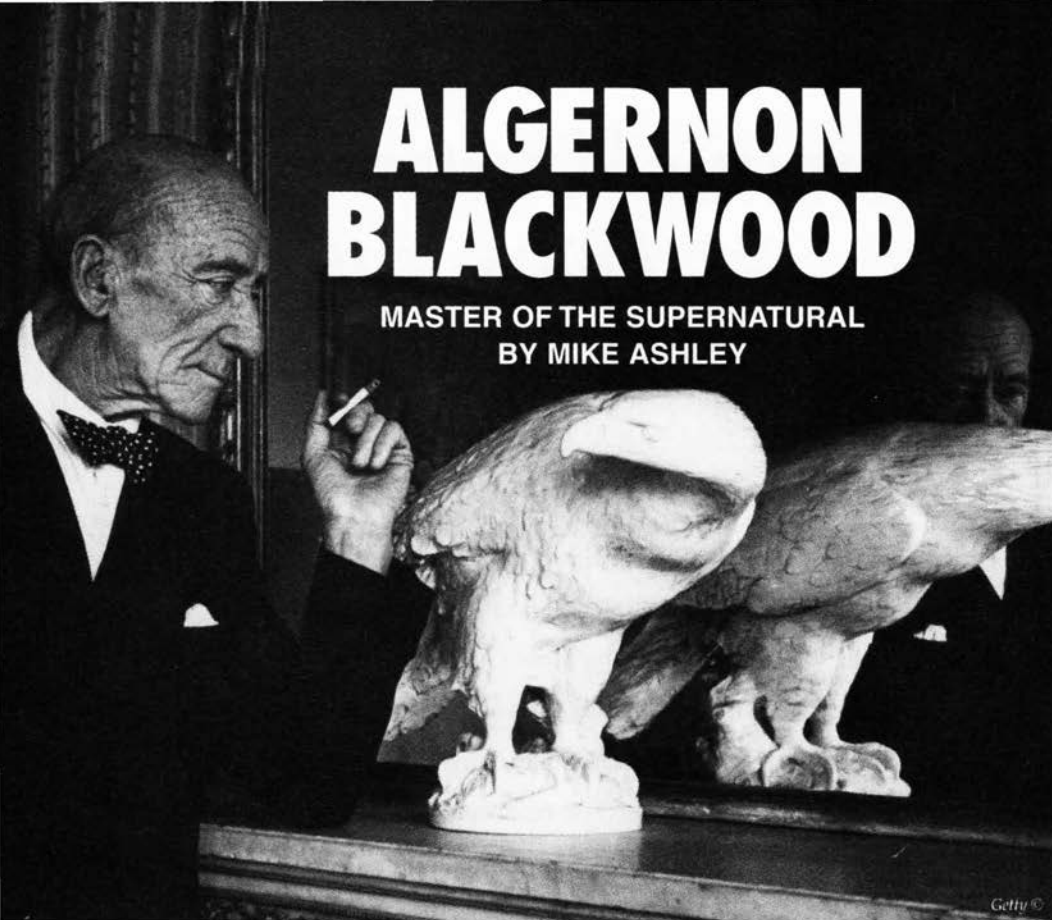
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# ALGERNON BLACKWOOD

MASTER OF THE SUPERNATURAL

BY MIKE ASHLEY



**A**lgernon Blackwood (1869-1951) was one of the great writers of supernatural fiction of the early twentieth century. It's been fifteen years since I last looked at his books (see BMC 28) and in that time prices have increased five-fold or more. With the fiftieth anniversary of his death on 10th December and the promised reissue of most of his titles by the House of Stratus, it is an appropriate time to revisit him.

I will not dwell too much on Blackwood's life. I covered it to some degree in my previous article and have explored it in considerable detail in my biography of Blackwood, *The Starlight Man*, which has just been published. Suffice it to say that in his youth Blackwood was something of a dreamer. He delighted in poetry and in a fascination for nature and the wild world, so you were more likely to find

him quoting Shelley under the stars than studying or trying to earn a living. He became interested in psychic research, checking out several haunted houses on behalf of the Society for Psychical Research. He also became interested in eastern religion and studied theosophy. He dropped out of his academic career at Edinburgh University.

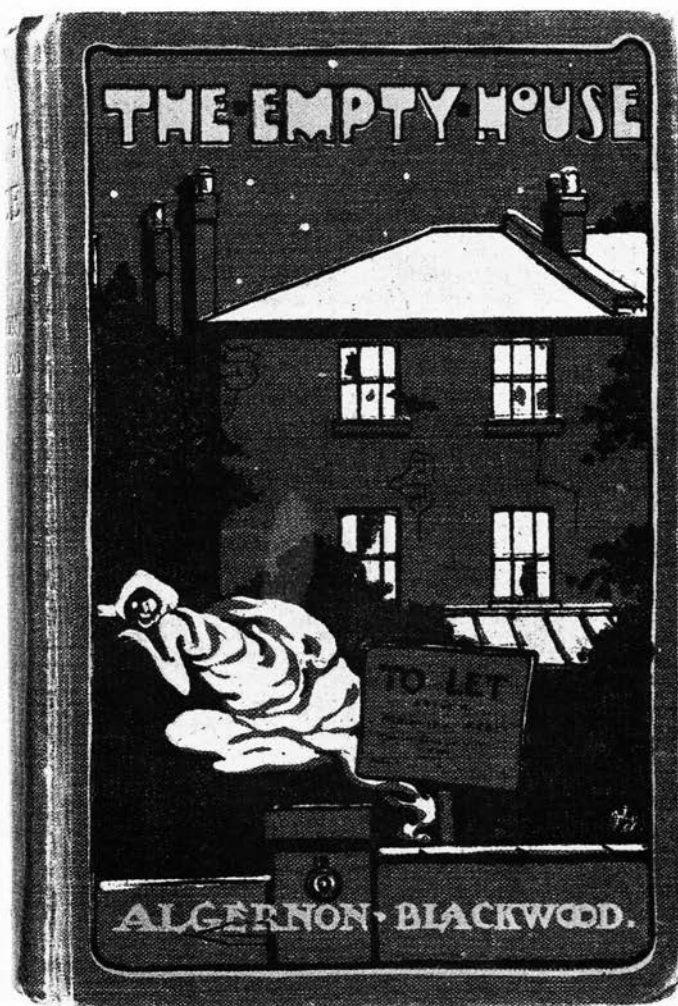
Out of frustration, his father, Sir Arthur Blackwood, who was then the Secretary to the Post Office, sent him to Canada in 1890, in the hope of his becoming a farmer. But Algernon's attempts at running a dairy farm were a failure, as was his next project in taking over a hotel. Within two years Blackwood had lost all the allowance his father had sent him and he and his friends vanished for the summer to an island in the Muskoka Lakes. His next venture was to New York where he became a reporter,

first on the *New York Sun* and later the *New York Times*, but this was still a period of severe privation, recorded in vivid detail in his autobiography, *Episodes Before Thirty*. He eventually landed on his feet when he became private secretary to the mill-monaire banker, James Speyer, in 1896 and at last redeemed himself, returning home in 1899.

## STORIES

During all this time, Blackwood had never had a thought about writing for a living. He had written several stories. Indeed, his earliest, 'A Mysterious House', had been written before he went to Canada. It was published in *Belgravia* (July 1889), and this issue can still be found for around £12-£15, though copies are getting scarcer. Richard Dalby arranged for the reprinting of the story along with his own introduction in a special limited edition from the Tragara Press in Edinburgh in 1987. This was issued in a limited edition of only 125 numbered copies, with 100 for sale. Copies were thus difficult enough to obtain at the time — Tragara do not announce their publications with any great fanfare — and they are very difficult to find today. You may be able to acquire a copy for around £40.

Blackwood sold a few stories to *Pall Mall Magazine*, *Pearson's Magazine* and other more esoteric publications (such as *The Theosophical Review*) during his first few years back in England, but was more interested in travelling and in occult studies. (It was at this time that he joined the Hermetic Order of the



The first edition of *The Empty House and Other Ghost Stories* (1906), Blackwood's debut collection. Very Good copies now sell for up to £300.

Golden Dawn.) He was also holding down a variety of jobs in the City. A chance meeting with the reporter and traveller, Angus Hamilton, whom Blackwood had first met in New York, provoked Hamilton to ask about Blackwood's stories. Hamilton used to copy them down when he visited Blackwood in his lodgings in New York, and he learned that Blackwood had written more since then, possibly as a therapeutic outlet for the suffering he had endured over those years.



"See where they await us! The woods are alive!" p. 108.

The dramatic frontispiece to the Macmillan 'Sevenpenny' edition of perhaps Blackwood's best-known book, *John Silence: Physician Extraordinary*.

Hamilton borrowed some of the stories and, unknown to Blackwood, sent them to the publisher, Eveleigh Nash. Blackwood was taken aback to get a letter from Nash offering to publish a selection of the stories. Nash's editor, Maude ffoulkes, was fascinated by psychic research and was enthralled by the stories, staying awake all night to read them. She exhorted Nash to publish, saying: "It will be a long time before you will ever meet with another Algernon Blackwood."

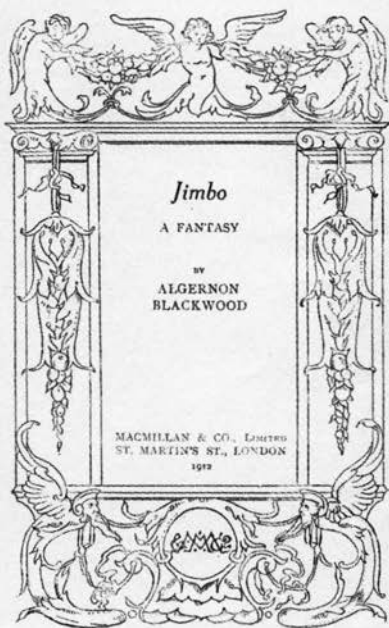
And so, at the age of 37, Blackwood saw his first book in print — *The Empty House and Other Ghost Stories*, published in November 1906. The cover of the first edition, bound in green cloth with gilt lettering on the spine but effective red lettering on the front, sports a ghost outside an empty house with a 'To Let' sign. None of the later impressions has this binding, and they are bound in blue (or, in the 1930 reprint, red). The book's attractive appearance adds to its collectability as the first book in a career that would span nearly fifty years and lead to Blackwood being one of the nation's most popular storytellers during the dark days of World War Two. Although copies of the later printings are relatively easy to find, that first binding is becoming increasingly rare and copies in Very Good condition can fetch as much as £300. They are also distinguished by having the Autumn 1906 Nash catalogue bound in to the rear of the book, which is missing from later printings. It is the most expensive item in the Blackwood bibliography, chiefly because it

is his first book, but it's not the most desirable.

Blackwood's second book, *The Listener*, is better than his first. Both contain many excellent stories, but it was in *The Listener* that Blackwood showed the first signs of his true greatness and opened the curtain on what was to come. The collection contains his story 'The Willows', which had been inspired by a trip he had taken in 1900, with his friend Wilfrid Wilson, in a canoe down the Danube from its source in the Black Forest to Budapest. The story depicts the raw power of nature



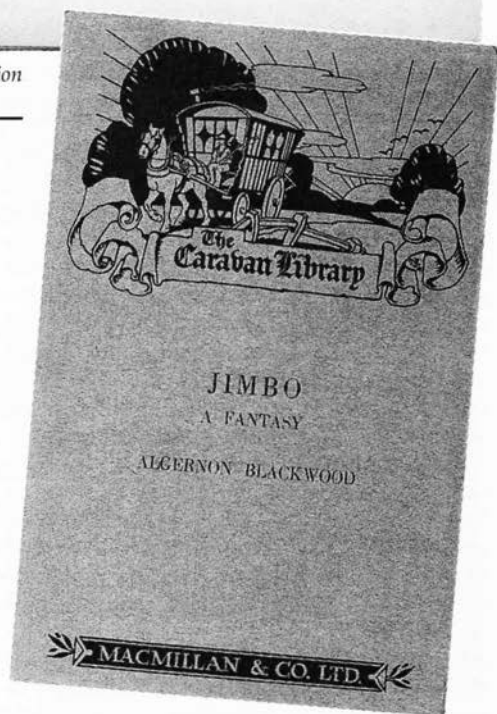
"He saw that he was no longer alone."—p. 36.

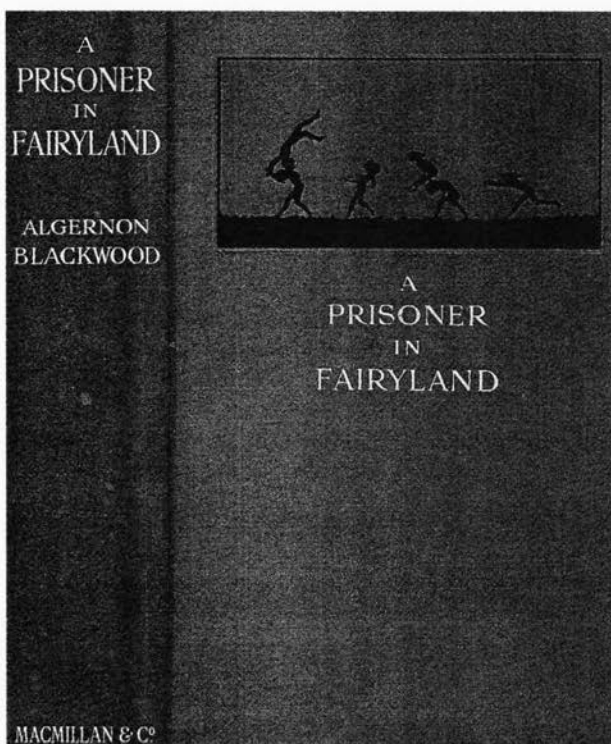


Two Macmillan editions of *Jimbo*: the 'Sevenpenny' edition (above), and the later 'Caravan Library' edition (right).

and hints at other worlds and other dimensions, and forces and energies beyond man's imagining. In particular it suggests a world into which man should not trespass, hinting that he is only tolerated on this Earth because he is too small and insignificant to worry about, but if he becomes a nuisance, then he will have to face the awesome power of nature. It was a theme to which Blackwood would return again and again, in various forms, and which would inspire his best fiction. Yet *The Listener*, because it is his second book and not as attractive as *The Empty House*, does not command similar prices, though a Very Good copy may fetch around £175. It was issued in a black cloth binding with red lettering on the front.

It was Blackwood's third book, *John Silence: Physician Extraordinary*, published in 1908, that made his reputation. This book is about





*The first edition of **A Prisoner in Fairyland** (1913), one of a series of books in which Blackwood explored the wonder of childhood.*

a doctor who investigates problems of the soul and spirit rather than of the body. Although there had been occult detectives previously — E. and H. Heron's Flaxman Low being the best known — these were little more than ghost hunters. John Silence was far more than that. These stories consider how man has ventured too far down the paths of dark knowledge, invoking forces that he cannot contain. Only Silence himself, through his years of specialist training, can help.

Eveleigh Nash gave this book unprecedented advertising, with huge posters on hoardings and horse-drawn buses. The book sold thousands of copies and gave Blackwood his freedom. It was now that he realised he could live off his writing alone, and he gave up his job as a director in a dried-milk company, setting off to live in his beloved Switzerland where, amongst other things, he became a highly capable skier.

The first edition of *John Silence* is, of course, the most collectable, and can fetch prices up to £275 in Very Good condition, but it isn't the most attractive. It features just a simple swastika device on the cover. This design was retained during the first reprinting, but when Nash came to reissue the book in March 1910, he pasted on to the cover a portrait of John Silence similar to that used in the advertising posters.

## FRONTISPIECE

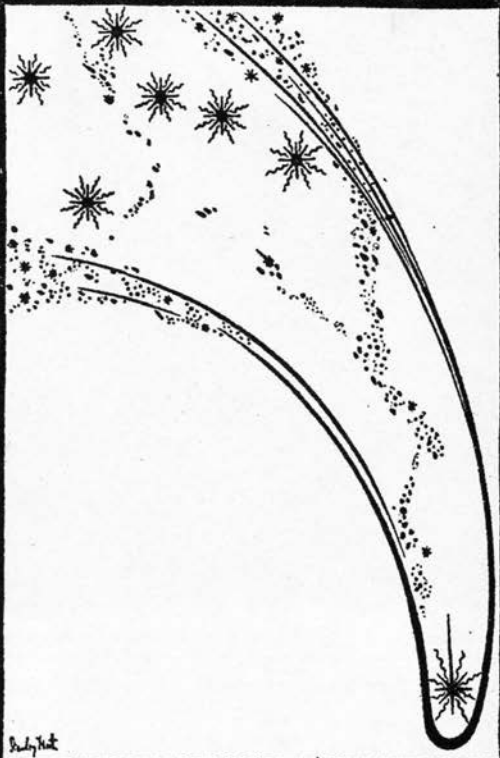
In fact, collecting editions of *John Silence* is in itself quite a task. In 1912, Macmillan issued the book in their 'Sevenpenny' series as an attractive pocket-sized book with a very effective frontispiece. Copies of this used to be quite easy to find twenty years ago, but are now much less common, and sell for £30-£35 in Very Good condition. The following year Newnes issued the book in their 'Sixpenny Novels' paperback series. This has a very attractive cover painting, reproducing in more detail the poster showing Silence looking out over a town at night. Copies of this edition are rare even in Good condition, and I only wish I owned a copy. I did see one on offer a couple of years ago for £40, but someone beat me to it.

*John Silence* was also amongst the first of Blackwood's books to appear in America. The first official American edition was published by J.W. Luce in Boston and copies can fetch in excess of £200. Because of the book's popularity, there was an unauthorised edition issued by Brentano's in New York and this is now far rarer than the Luce edition. I have not seen one listed for some years and suspect that a Very Good copy might sell for around £250. Most recently, Dover Books has issued *The Complete John Silence*, which includes a sixth story dropped from the original edition. This paperback volume is still in print.

Once he was free to write full-time, Blackwood's production increased remarkably. He initially concentrated on more short stories, many of which were collected as *The Lost Valley*. This volume is important because it contains the first printing of 'The Wendigo', which some believe is superior even to 'The Willows' and is an awesome account of man versus the spirit of the Wild. *The Lost Valley* is enhanced by illustrations by Blackwood's artist friend, W. Graham Robertson, which, though adding to the book's desirability, have not significantly affected its current value, which is around the £150-£175 mark.

Blackwood now concentrated much of his energies into writing novels. He succeeded in selling *Jimbo*, a novel he had written when he first returned from the United States but which had been rejected by fourteen publishers before Macmillan accepted it in 1909. *Jimbo* is a delightful story. On the surface it may seem to be a children's book, as it is about a young boy, called Jimbo, who is tossed by a bull and falls into a coma. In his subconscious, he finds himself trapped in an old house, and the novel follows his efforts to escape. The book is full of sub-texts, however, and it

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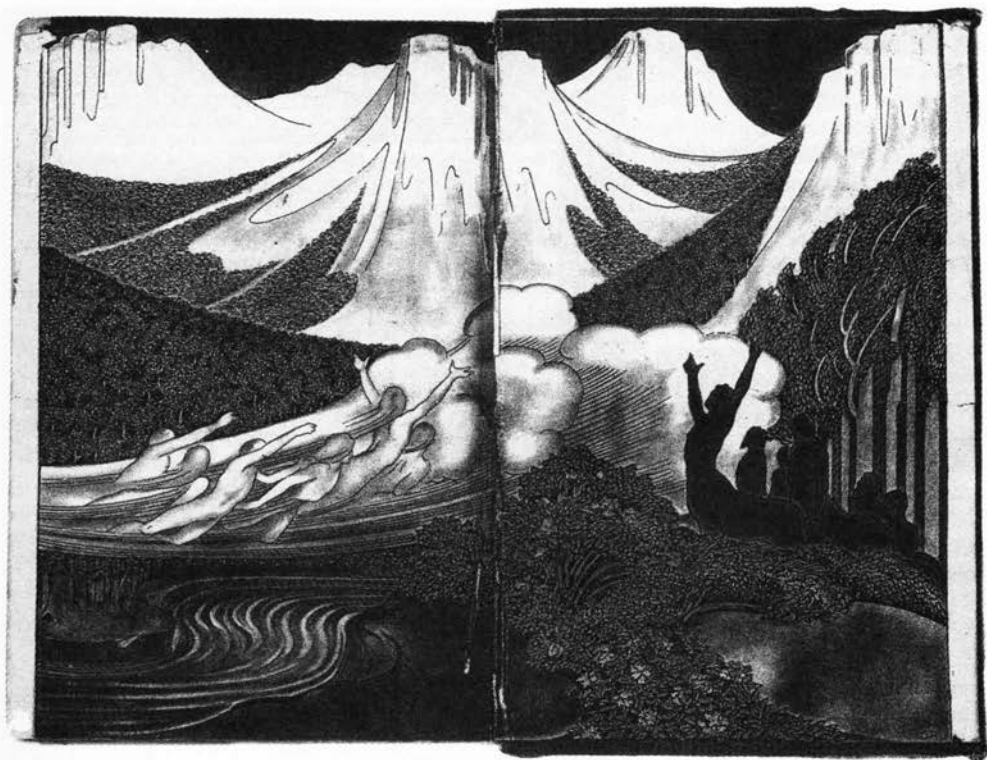
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W. Graham Robertson's pictorial endpapers for Blackwood's 1911 novel, *The Centaur*. It was the author's favourite.

is a deeply philosophical book, high on atmosphere.

Blackwood's novels have never been as highly collectable as his story collections, even though they contain some of his best writing and are rarer. The first edition of *Jimbo*, bound in Macmillan's standard blind-stamped red cloth, may now command up to £75 in Very Good condition. The book was also the first of Blackwood's titles to be published in America through Macmillan's U.S. offices. Most U.S. editions of Blackwood's books are more attractive than the British equivalents, and this sustains their price. The U.S. edition of *Jimbo* is worth around £60, although I have seen one advertised complete with dust-jacket for \$1,000. Also worth looking out for is the Macmillan 'Sevenpenny' series edition of *Jimbo* which, like the *John Silence* edition, has a very atmospheric frontispiece.

All of Blackwood's pre-war novels from Macmillan are now priced at around the £60

mark, although some are more collectable than others. *The Education of Uncle Paul* is the first of what Blackwood later called his 'Uncle' books, which include *A Prisoner in Fairyland* and *The Extra Day*. They all explore the wonder of childhood and the way in which children's imaginations, if properly channelled, can open up visions and wonders that our 'grown-up' minds have lost. *A Prisoner in Fairyland* is the most common title, even in its first printing, and it went through at least seven. It's also one of the more difficult titles to read. It is not, as the title suggests, a fairy tale, but a romance about how good thoughts can rekindle love and kindness in others. It was an ideal message during the war years.

The book was later adapted by Blackwood with Violet Pearn as the musical stage play, *The Starlight Express*, produced at the Kingsway Theatre in December 1915. It was not a huge success, hampered to some degree

by Zeppelin raids and blackouts, but the musical score, composed specially by Sir Edward Elgar, was extremely popular. This title was adopted by Andrew Lloyd Webber for his stage musical, though it has nothing to do with Blackwood's original.

## MYSTICAL

Blackwood's favourite amongst his own books was *The Centaur*, a wonderfully mystical adventure set in the mountains of the Caucasus where Blackwood's traveller rediscovers a spiritual Garden of Eden. The first edition includes endpapers with a pictorial design by W. Graham Robertson, which was reproduced blind-stamped on the cover. This is one of the more attractive of Blackwood's books and should be more highly valued. I anticipate that the price will rise significantly in years to come.

The book was inspired by Blackwood's journey through the Caucasus in 1910. This so filled him with wonder and imagination that initially he experienced a creative block but later had an unparalleled outpouring of



Graham Robertson also provided the frontispiece of *Pan's Garden* (above), reproduced on the book's cover.

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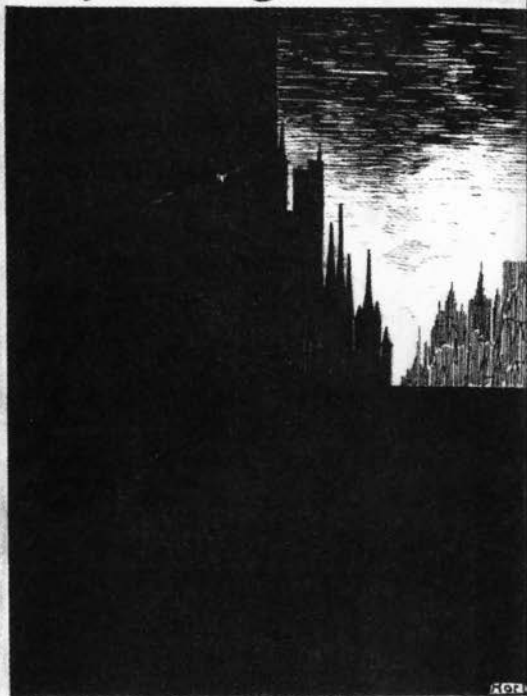
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stories. Not only did he complete *The Centaur* and *Julius LeVallon* (which was not published for five years), but also all of the stories in *Pan's Garden*. This is the most representative of all of Blackwood's fiction, exploring the relationship between man and nature. It features a beautiful cover design by Graham Robertson, who also illustrated every story. Surprisingly, *Pan's Garden* is not as highly priced as Blackwood's earlier collections, though copies in Very Good condition can command up to £100. It is certainly the cornerstone volume for any Blackwood library. A facsimile edition limited to 300 copies was published by Tartarus Press in 2000, and this is also now out of print and starting to fetch premium prices.

Blackwood's next collection, *Ten Minute Stories*, is amongst his poorest. It was assembled by John Murray out of Blackwood's

# Day and Night Stories



**Algernon Blackwood**

*This jacketed copy of **Day and Night Stories** sold for £550 at Sotheby's. Without the jacket, the book is worth up to £100.*

newspaper fiction, which the author did not hold in high regard. In fact, the book was a financial disaster because Murray ended up using some early stories which Blackwood wanted to drop. He only discovered this at proof stage and had to compensate Murray for the cost of setting new stories. That cost pretty much balanced out what Blackwood earned in royalties on the U.K. edition.

One good thing did come out of it, though. Murray sold the U.S. rights to E.P. Dutton, which established Blackwood's long link with that firm, whose president, John Macrae, was a devoted fan of his work. Some of the later Dutton editions of Blackwood's books are more attractive than their U.K. equivalents and have held their

values well. They are certainly worth collecting. The original John Murray edition of *Ten Minute Stories* is currently valued at about £60 in Very Good condition.

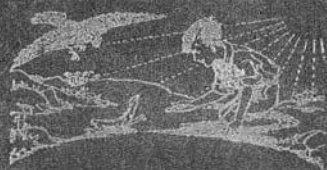
By comparison, Blackwood's next collection, *Incredible Adventures*, is one of his best, certainly on a par with *Pan's Garden*, and about equal in value. Blackwood's final collection of the war years was *Day and Night Stories*. It is an uneven collection, though it does include the visually stunning, 'The Wings of Horus', and the highly evocative 'The Other Wing'. Values of this book are also around the £80 mark. A copy of *Day and Night Stories* in a slightly worn dustjacket (left) was sold at Sotheby's in 1996 for £550.

## INCARNATIONS

Although completed in 1911, *Julius LeVallon* was not published until 1916. Blackwood had promised it to Maude ffoulkes, but she had left the employ of Eveleigh Nash and it was not till she settled at Cassell's that Blackwood sent it to her. This is one of Blackwood's best books, and is more accessible than *The Centaur*. It is the story of an individual who can remember all of his previous incarnations and needs to unite two other individuals from his past in order to resolve an aeons-old problem. Very Good copies can still be found for around £40.

*Julius LeVallon* was actually the first part of a planned two-part sequence, which would explore what would happen if a human child was born with an elemental spirit. Blackwood did not get round to completing the second volume for nearly ten years. *The Bright Messenger* was not published until 1921, and it was a very different book to *Julius LeVallon*. Unfortunately, it was also a very different Blackwood, whose own free spirit had been chained and tempered by the First World War. Nevertheless I have changed my opinion of *The Bright Messenger* since I first read it more than twenty years ago. It is a very profound novel, though it requires two or more readings to

## SAMBO AND SNITCH



ALGERNON BLACKWOOD

grasp its significance. I believe it is a much underrated book and though not highly collected today — it is difficult to find but Very Good copies occasionally surface for around £40 — I would rate this as one to watch. I think the true value of both *Julius LeVallon* and *The Bright Messenger* has yet to be realised.

After the production of *The Starlight Express*, Blackwood became involved in war work. He had planned to join the Field Ambulance Service but was approached to see if he was interested in working in intelligence. Because Blackwood was known in Switzerland, he was ideal for maintaining contact with agents in Germany — just like Somerset Maugham's Ashenden. Blackwood disliked the work but he persevered. He also spent some time in the Red Cross service in France as a searcher, tracing the dead and missing.

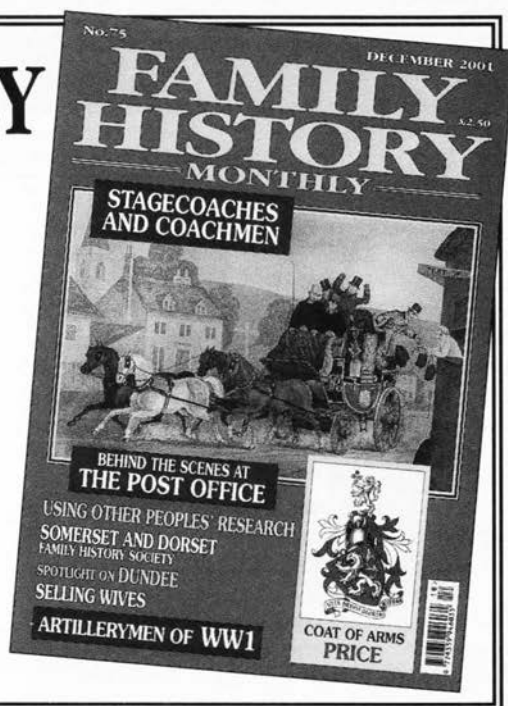
This work drained him and as a result the novels completed during this period are his

*The rare book edition of Sambo and Snitch (1927), which was initially serialised in The Merry-Go-Round.*

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# THE ITALIAN CONJUROR



By ALGERNON BLACKWOOD

*The Italian Conjuror* was one of eight children's stories first published in the *Joy Street Annual* and then issued in book-form by Basil Blackwell.

poorest. *The Wave* is a rather tedious romantic novel of re-incarnation, not unlike the work of Marie Corelli. Aspects of it were later re-worked by Blackwood with Violet Pearn into the stage play, *Karma*, which was never performed. *The Promise of Air* is only slightly better, though there are grounds for calling it the first 'New Age' novel. *The Garden of Survival* is the best of the three, though it is almost one long prayer. It was written for all those who lost loved ones during the war, and tapped into a vein of sympathy, making the book highly regarded in its day.

Macmillan are to be congratulated for indulging Blackwood and publishing all four of these volumes in less than two years. None of them sold especially well, and this led to the parting of the ways between

Blackwood and Macmillan. None of these books has been that popular with collectors, but neither are they that easy to find, and prices are usually around the £40 mark. The American edition of *The Promise of Air* is especially attractive. It was reprinted in 1938 with an introduction by Zona Gale, which in itself makes that edition collectable, and it has held its price against the earlier printing.

It took Blackwood some time to recover from the war and he turned his mind to the theatre. He wrote a number of one-act plays and curtain-raisers with a variety of collaborators. None of these has been published. Only his more substantial collaboration with Violet Pearn, an adaptation of *The Education of Uncle Paul* as *Through the Crack*, was issued by Samuel French. This play was Blackwood's most successful and was twice revived at this time. One production, in Letchworth, provided a young Laurence Olivier with his first professional engagement. Copies of the Acting Edition still surface from time to time,

valued at about £30.

Encouraged by his friend, Wilfrid Wilson, Blackwood assembled a further collection of stories, *The Wolves of God*. Like a last golden glow in the stirred embers, this volume includes some of Blackwood's very best work. It is also a very difficult collection to find, especially in Very Good condition, and can easily command up to £100. Copies in its very striking dustjacket do also surface from time to time.

After *The Bright Messenger*, Blackwood felt that he had one last book to write. This was his autobiography, *Episodes Before Thirty*. The book was a critical success in Britain but apparently did not sell as many copies as Cassell's had hoped. It was remaindered early in 1926 and this may account for the

fact that copies still surface fairly regularly at around £25. In fact, unless you really want the first edition, it is better to acquire the later edition issued by Peter Nevill in 1950. Not only does this include some interesting photographs but it also has an index. The American edition issued by Dutton at Christmas 1923 is also worth acquiring. It is more attractive than the U.K. first edition and copies can usually be found for around £20. It had much greater sales in America, probably because that's where most of the book is set.

## CHILDREN'S BOOKS

Blackwood may have regarded that as his last book, but he ended up writing another five full-length works and producing a series of children's books, plus assembling another nine reprint collections during his lifetime. *Tongues of Fire* is another uneven collection but includes several items not often reprinted, so it is worth acquiring. It's not all that difficult a volume to find, although the first printing is very rare indeed. In fact, I know of only one copy. This edition is also one of the more common titles to find in a dustjacket, unattractive though it is. Once again the American edition, from Dutton, is more attractive, even in its plain orange dustjacket, and here the first printing is more clearly identified. Curiously, this volume presents the stories in a different sequence.

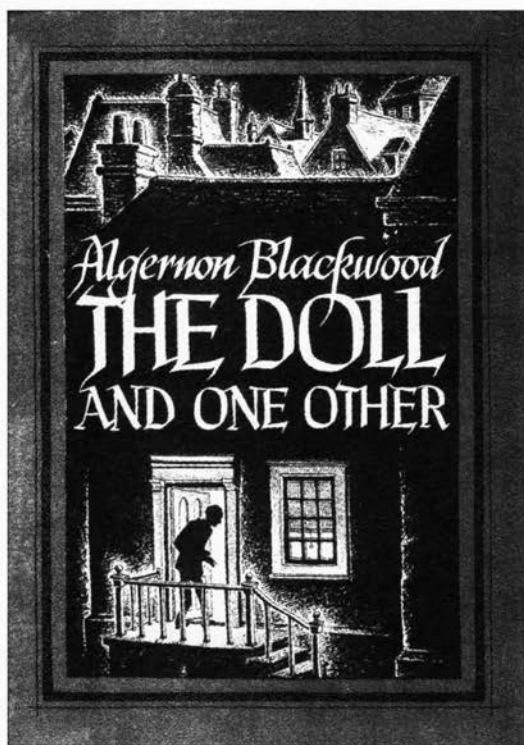
Of special interest is the limited edition of Blackwood's short story *Full Circle*, in a printing of 530 numbered and signed copies, issued by Elkin Mathews & Marrot in their 'Woburn Books' series in 1929. This volume surfaces with remarkable frequency and is one of the easiest of Blackwood's books to find in a dustjacket, but it holds a premium value of at least £100. When I was compiling my bibliography of Blackwood back in the early 1980s, I kept track of where various numbered editions were in private collections and libraries and identified about a third of them. That suggests that at the very most there can only be about 300 circulating with any frequency, and yet it continues to appear in catalogues with remarkable regularity.

Such is not the case with Blackwood's children's books. Although not as highly valued, these are undoubtedly the hardest of his books to find. In 1926, Blackwood devised the story of a young boy, nicknamed Sambo, who discovered a talking lizard called Snitch. It was created for the two young children of Blackwood's close friends, Henry and Elaine Ainley. The final story, *Sambo and Snitch*, was serialised in *The Merry-Go-Round* and then published by Basil Blackwell, complete with illustrations by Audrey Teago. This is a delightful book, but is extremely difficult to find.

Even harder are the books in the 'Jolly Stories' series that Blackwell issued from stories first published in the popular *Joy Street Annual*. Blackwood was a regular contributor and eight of his stories were published in this slim hardback series between 1928 and 1936, starting with *Mr*



Algernon Blackwood in traditional Egyptian dress at the quarry where the pyramid stones were dug out.



*When August Derleth asked Blackwood for unpublished stories, he was sent only two, but issued them in this volume.*

Cupboard. The ones that most commonly surface are *By Underground* and *The Italian Conjurer*, but seldom in more than Good condition. Editions exist in several bindings, but the first edition is always in a coloured cloth on boards (later ones are paper on boards). There was also a simultaneous 'School Edition' but, like so many children's books, most copies have long gone to that toy cupboard in the sky.

Blackwood wrote two further novels. Both seem to be children's stories on the surface but both have deep philosophical and mystical sub-texts, and can only be fully appreciated by grown-up children. *Dudley & Gilderoy* is a fun book that takes itself a bit too seriously. It's about a parrot and a cat who befriend each other and leave their home in Kent for London, where they have various adventures. Blackwood used the opportunity to satirise 1920s society.

He was very dissatisfied with the British edition which was published by Ernest Benn and included many hasty sketches scattered through the book. He demanded that these be removed from the American edition and John Macrae was only too happy to oblige. The American edition is superior in every way, with a wonderful yellow pictorial dustjacket compared to the sketchy British one. For once, the U.S. first edition is more collectable and more highly valued than its British equivalent.

## TREASURE

*The Fruit Stoners* was Blackwood's last novel. It is about a child who, while searching for her father's slippers, is trapped in a moment of time and finds herself on a quest for a far greater treasure. The book was published by Grayson & Grayson, a successor to Nash's, who had published Blackwood's first book. It was issued in two bindings, of which the black with gilt lettering is more common. The other is blue with gilt lettering. Both, though, are valued at around £25-£30, and both the U.S. and U.K. editions are fairly common in their delightful pictorial dustjackets.

Blackwood's last major collection was *Shocks* (shown as *Shocks!* on the dustjacket). It's far from his best, though the stories are unusual and disturbing. Hardly any of these resurfaced in later collections and *Shocks* is notoriously difficult to find, so it remains highly collectable and can sell for as much as £80. Neither the U.S. nor U.K. dustjackets are especially attractive, but the American jacket, with two spooks rising through a green wash background, perhaps has the edge.

During the Second World War, Blackwood struck up a correspondence with the American author, August Derleth, who ran his own small publishing concern, Arkham House (see BMC 106). Derleth asked Blackwood if he had any previously unpublished stories. In fact Blackwood had several, but had either forgotten about most of them or did not regard them highly as he sent Derleth just two, 'The Doll' and 'The Trod'. Derleth published

these as *The Doll*, and *One Other* in April 1946. It was printed in an edition of 3,490 copies and took decades to sell out, so copies were always easily available right through to the 1960s. It's still one of the easier Arkham House volumes to find, even in its Ronald Clyne dustjacket, but a Very Good copy should command around £60 today.

Since 1927, there has been a steady stream of collections reprinting selections of Blackwood's stories. Collins, from their Glasgow offices, had originally planned to publish a single volume in 1925 as *The Willows*, but they encountered problems and eventually issued the book in abridged form in 1927 as *Ancient Sorceries and Other Tales*. Unfortunately, their abridgement was rather careless as they cut off the last page of the story 'The Man Who Played Upon the Leaf', and this truncation survives into the later printing when the full version of *The Willows and Other Queer Tales* was at last issued in 1932. Both these volumes are very attractive in striking dustjackets and are highly collectable, as they seldom surface. Copies in their jackets are worth up to £100 and £125 respectively.

## BUMPER

There were two bumper volumes published before the Second World War — *Strange Stories* and *Tales*, both very representative without significant overlap. In fact, these two volumes alone would give an excellent introduction to anyone wishing to sample Blackwood's work, and both can usually be found without their jackets for less than £20.

Easily overlooked but certainly worth acquiring is Blackwood's volume in the Harrap series, 'Short Stories of To-Day and Yesterday'. Although this volume is basically a reprint, it does mark the first book appearance of a couple of Blackwood's stories. This book is also available in three different bindings, of which the maroon cloth with gilt lettering (and a dustjacket) is the most common and standard for the whole series. There is also a black marbled binding and a very attractive blue dermatoid cloth binding, both of which were issued without jackets. They do not surface very often and sell for upwards



The rare dustjacket from the 1927 reprint collection, *Ancient Sorceries and Other Tales*, issued by Collins.

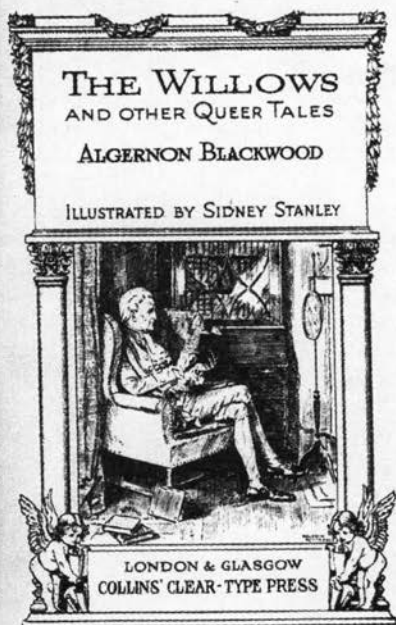
of £30, compared to £20-£25 for the standard edition.

Blackwood made his first radio broadcast in 1934 and soon became a regular, especially during the Second World War. After the war, he branched out onto television with considerable impact, earning the nickname 'the Ghost Man' for his regular Saturday-night story spot. He was awarded the TV Society medal in 1949, the same year he received the C.B.E. Many books were reissued to cash in on his popularity, including a bumper volume, *Tales of the Uncanny and Supernatural*, from Peter Nevill. This was kept in print for years and was taken up by Hamlyn's Spring Books in 1962, along with a later companion, *Tales of the Mysterious and Macabre*. The Hamlyn editions are still very easy to find, although mostly in the later printings. The original



W.Q.T.

'The Willows'



This 1932 collection includes a superb frontispiece by Sidney Stanley illustrating the famous story, 'The Willows'.

Peter Nevill volume was once very common but in recent years has become harder to locate, especially in its dustjacket, so prices are starting to rise, but it should still be found for around £20.

There are plenty more reprint collections, all listed in the price guide, but most of these were selections from *Tales* or from other bumper volumes. Only *The Magic Mirror*, which I was delighted to compile for Thorson's short-lived 'Equation Chillers' series in 1989, included previously uncollected stories. This series was originally going to be issued in hardcover by William Kimber, and the proofs I received actually referred to the Kimber edition, but that never went ahead. Soon after, Thorson's were taken over by HarperCollins and the series was dropped. *The Magic Mirror* did not, therefore, have a large print-run and copies are already getting scarce. As it was only issued in paperback,

copies in pristine condition will soon be at a premium.

Although Blackwood fell out of print in England during the 1970s, the Dover Books edition of *Best Ghost Stories* remained in print in America, at least keeping one candle alight in his memory. However, there are now plans to reprint all of his books and, in addition, the American scholar, S.T. Joshi, who edited *The Complete John Silence Stories* for Dover, has also compiled a new selection, currently entitled *The Willows and Other Strange Stories*, to be published by Viking Penguin in the U.S. in October 2002. So there will continue to be new volumes of Blackwood material to collect for some time to come.

Mike Ashley's biography of Algernon Blackwood, *'The Starlight Man'*, is published by Constable on 16th November, price £19.99.

# ALGERNON BLACKWOOD UK/US BIBLIOGRAPHY

A guide to current values of first editions in Very Good condition without/with dustjackets. Note that the Macmillan editions were all originally issued in dustjackets but as so few survive before the First World War those prices are not included. However it is likely that copies in Very Good dustjackets would fetch five to ten times the prices stated, depending on the title.

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THE WAVE (Macmillan, 1916) . . . . .	£50-£60
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DUDLEY & GILDEROY (Benn, 1929) . . . . .	£10-£15 (£25-£30)
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THE FRUIT STONERS (Grayson, 1934) . . . . .	£25-£30 (£65-£75)
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DAY AND NIGHT STORIES (Cassell, 1917) . . . . .	£75-£100
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THE WOLVES OF GOD AND OTHER FEY STORIES (with Wilfrid Wilson) (Cassell, 1921) . . . . .	£75-£100 (£300-£325)
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TONGUES OF FIRE AND OTHER SKETCHES (Herbert Jenkins, 1924) . . . . .	£60-£70 (£250-£275)
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FULL CIRCLE (single story; limited to 530 numbered copies, signed by the author) (Elkin Mathews & Marrot, 1929) . . . . .	£25-£30 (£100-£120)
SHOCKS (Grayson, 1935) . . . . .	£70-£80 (£250-£275)
ditto (Dutton, U.S., 1936) . . . . .	£60-£70 (£175-£200)
THE DOLL AND ONE OTHER (Arkham House, 1946) . . . . .	£20-£25 (£50-£60)
A MYSTERIOUS HOUSE (single story; limited to 125 numbered copies) (Tragara Press, 1987) . . . . .	£35-£40

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# **SHORT STORIES (Reprints)**

ANCIENT SORCERIES AND OTHER TALES (Collins, 1927) . . . . .	£30-£35 (£75-£100)
THE DANCE OF DEATH AND OTHER TALES (Herbert Jenkins, 1927) . . . . .	£20-£25 (£70-£80)
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STRANGE STORIES (Heinemann, 1929) . . . . .	£15-£20 (£40-£50)
ditto (Arno Press, U.S., 1976) . . . . .	£10-£15
SHORT STORIES OF TO-DAY AND YESTERDAY (Harrap, 1930) . . . . .	£20-£25 (£60-£70)
THE WILLOWS AND OTHER QUEER TALES (Collins, 1932) . . . . .	£40-£50 (£100-£125)
THE TALES OF ALGERNON BLACKWOOD (Martin Secker, 1938) . . . . .	£15-£20 (£40-£50)
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SELECTED TALES OF ALGERNON BLACKWOOD (paperback) (Penguin, 1942) . . . . .	£12-£15
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TALES OF THE UNCANNY AND SUPERNATURAL (Peter Nevill, 1949) . . . . .	£10-£12 (£20-£25)
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ANCIENT SORCERIES AND OTHER STORIES (paperback) (Penguin, 1968) . . . . .	£4-£5
BEST GHOST STORIES (paperback) (Dover, U.S./U.K., 1973) . . . . .	in print \$9.95
ditto (Peter Smith, 1974) . . . . .	£6-£8 (£12-£15)
THE BEST SUPERNATURAL TALES OF ALGERNON BLACKWOOD (Causeway, U.S., 1973) . . . . .	£8-£10 (£15-£20)
TALES OF TERROR AND DARKNESS (Hamlyn, 1977) . . . . .	£6-£8 (£12-£15)
TALES OF THE SUPERNATURAL (Boydell Press, 1983) . . . . .	£6-£8
THE MAGIC MIRROR (Equation, 1989) . . . . .	£10-£12
THE COMPLETE JOHN SILENCE STORIES (paperback) (Dover, U.S./U.K., 1997) . . . . .	in print \$9.95

# **CHILDREN'S BOOKS**

SAMBO AND SNITCH (Basil Blackwell, 1927) . . . . .	£50-£60
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SERGEANT POPPETT AND POLICEMAN JAMES (Basil Blackwell, 1934) . . . . .	£40-£50
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HOW THE CIRCUS CAME TO TEA (Basil Blackwell, 1936) . . . . .	£40-£50
THE ADVENTURES OF DUDLEY AND GILDEROY. Adapted by Marion B. Cothren (Dutton, U.S., 1941) . . . . .	£15-£20
ditto (Faber, 1941) . . . . .	£15-£20

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KARMA (with Violet Pearn) (Macmillan, 1918) . . . . .	£40-£50
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THROUGH THE CRACK (with Violet Pearn) (Samuel French, 1925) . . . . .	£35-£40

# **AUTOBIOGRAPHY**

EPISODES BEFORE THIRTY (Cassell, 1923) . . . . .	£25-£30 (£65-£75)
ditto (Dutton, U.S., 1924) . . . . .	£20-£25 (£50-£60)
ditto. Abridged Edition (as 'ADVENTURES BEFORE THIRTY') (Cape, 1934) . . . . .	£12-£15 (£25-£30)

# **FURTHER READING**

Ashley, Mike: THE STARLIGHT MAN (Constable, 16th November 2001) . . . . .	in print £19.99
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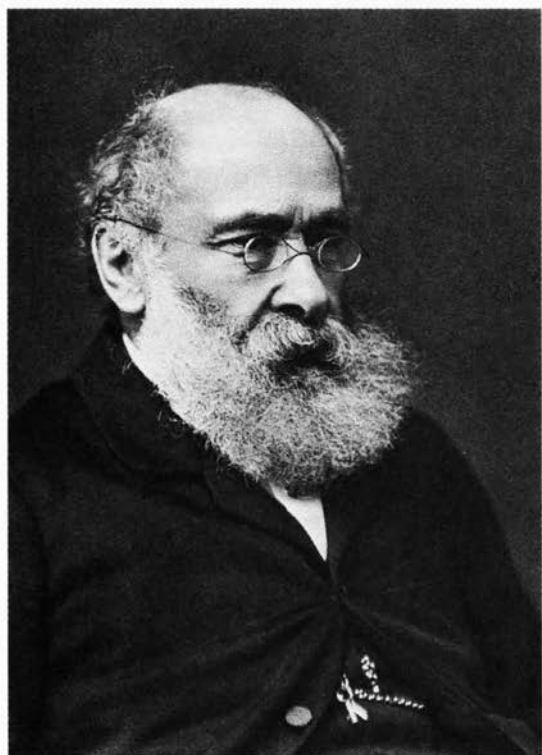
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# ANTHONY TROLLOPE

AUTHOR OF 'THE WAY WE LIVE NOW'

BY RICHARD DALBY



Anthony Trollope in the mid-1870s. He is now recognised as one of the greatest Victorian novelists.

© Getty

**O**f all the great Victorian novelists, Anthony Trollope has enjoyed the greatest upturn in popular and critical estimation over the last ten years. For a long time he was seen to be the 'poor cousin' to the established greats — Dickens, Thackeray and George Eliot — largely because he was so prolific and because, as revealed in

his *Autobiography*, he kept to a strict daily routine, writing in the early mornings before setting off for work at the Post Office. However, recent years have seen a major reassessment of his fiction, aided by the reissue of all his novels by Penguin Books, the endorsement of such well-known figures as John Major and the late Sir Alec Guinness, and the publication of a bestselling biography by Victoria Glendinning.

Trollope is perhaps the least dated of all the Victorian novelists. Many of his diverse characters, especially those in the 'Barsetshire' and 'Parliamentary' series, bear distinct similarities with figures in public life today.

## DEMAND

The values of his first editions have increased greatly in the past decade, and there is a steady demand for all the hardback 'World's Classics' editions and other collectable reprints.

In spite of the great success and popularity of the last two Trollope TV serials — *The Pallisers* (June–November 1974) and *The Barchester Chronicles* (November–December 1982) — devotees have inexplicably had to wait nearly twenty years for another quality Trollope production on the small screen. *The Way We Live Now*, newly adapted by Andrew Davies and due to be shown in four 75-minute episodes on BBC1 this month, is perhaps Trollope's harshest and greatest satirical novel attacking dishonesty in all sections

of society. This multi-layered narrative encompasses the excitement and anguish of young love, the intoxication of forbidden passion and the enduring values of honourable men, together with the raw energy of London, the most powerful city the world had ever seen, and the greed and corruption that lay just below its glittering surface.

At the centre of the novel stands Augustus Melmotte, a nineteenth-century Robert Maxwell. A businessman of uncertain origins, he becomes a Member of Parliament through bluff and counter-bluff, and finally commits suicide rather than face disgrace and imprisonment. He is a compulsive liar who appears to be fabulously wealthy while secretly mired in colossal debt. Melmotte was probably based on either George Hudson (1800-71), the 'Railway King' and master-swindler, or John Sadleir



REMARK THE DEERLYNCE THERE, AFTER A SHORTER AND NEW YEAR, THEY WOULD

## THE CORNHILL MAGAZINE.

APRIL, 1867.

The Claverings.

CHAPTER XLIII.  
LADY ONGER'S REVENGE.



THE last came the night which Harry had fixed for his visit to Bolton Street. He had looked forward certainly with no pleasure to the interview, and now that the time for it had come, was disposed to think that Lady Onger had been unwise in asking for it. But he had promised that he would go, and there was no possible escape.

He dined that evening in Ouslow Crescent, where he was now again established with all his old comfort. He had again gone up to the children's nursery with Cecilia, had kissed them all in their cots, and made himself quite at home in the establishment. It was with them there as though there had been no dreadful dream about Lady Onger. It was so altogether with Cecilia and Florence, and even Mr. Burton was allowing himself to be brought round

19.

Many of Trollope's novels were initially issued in monthly or weekly parts, or else were serialised in magazines. *The Claverings* was serialised in the *Cornhill Magazine*, before being issued in book-form by Smith Elder in 1867.

THE  
LANDLEAGUERS

BY  
ANTHONY TROLLOPE



IN THREE VOLUMES—VOL. I.

LONDON  
CHATTO & WINDUS, PICCADILLY  
1883  
[All rights reserved]

*The Landleaguers* was issued in three volumes by Chatto & Windus in 1883, the year after Trollope's death.

(1814-56), railway speculator, forger, M.P. and suicide.

The large cast is headed by David Suchet (Melmotte), Matthew MacFadyen (dissolute young aristocrat, Sir Felix Carbury) and Cheryl Campbell (struggling novelist Lady Matilda Carbury, Felix's mother). Producer Nigel Stafford-Clark states: "With central themes of sex and money running through the interweaving stories, this drama about the Victorian world that Trollope inhabited has startling similarities to our life at the beginning of the 21st century."

Trollope's sustained assault on contemporary mores, "instigated by what I conceived to be the commercial profligacy of the age" (according to his *Autobiography*), first appeared in twenty monthly parts from February 1874 to September 1875, and was published in two volumes by Chapman

& Hall in July 1875. Early reviews like that of the *Spectator* objected to the prevalence of "detestable" characters, but *The Way We Live Now* is recognised today as Trollope's most impressive achievement and a truly major Victorian novel.

Anthony Trollope was born on 24th April 1815 in Keppel Street, behind the British Museum, in London, the youngest son of barrister Thomas Anthony Trollope and Frances Trollope (later a distinguished novelist in her own right). In the year of his birth, the family moved to Harrow, where the father unsuccessfully tried his hand at farming.

Anthony's schooldays were extremely unhappy. He was educated at Harrow as a day-boy (1823-5), a private school at Sunbury (1825-7), and Winchester College (1827-30), where regular thrashings from his elder brother, Tom, added to the other scourges of public-school existence. Forced to leave Winchester when his fees were not paid, Anthony returned to Harrow for another three years of even greater misery, all recorded eloquently in his *Autobiography*.

The Trollopes were obliged to flee from their creditors to Bruges in April 1834. Later that year, Anthony procured a place as a junior clerk in the General Post Office in London on a salary of £90 a year. His first seven years in this job formed the basis of Charley Tudor's experiences in *The Three Clerks* (1857).

## REFERENCE

Around 1840, Trollope set out to create single-handedly a vast reference work on the 'History of World Literature', divided into nineteen chronological divisions and twelve subject areas. Soon abandoned as an impossible task, the surviving outline drafts can be found among Trollope family papers in the University of Illinois.

His life changed completely in September 1841 when he became surveyor's clerk in the Central District of Ireland. Believing his first 26 years to have been a terrible waste, he now found the means to reinvent himself. He prospered well in this outlying branch of the Post Office service, and acquired a

lifelong passion for hunting — vividly described over twenty years later in *Hunting Sketches* (1865).

Trollope married Rose Heseltine, daughter of a Rotherham bank manager, in June 1844. Their marriage developed into a strong partnership, with each maintaining an independent spirit, although they shared a passion for travel and reading. They had two sons, Henry (1846-1926) and Frederic (1847-1910).

## NOVELS

Trollope started writing fiction in order to increase his meagre salary. His first two novels were tales of Irish life. *The Macdermots of Ballycloran* (1847) was published in three volumes in dull brown cloth by Thomas Cautley Newby, a notorious character whose sharp practices with the Brontës so riled Mrs Gaskell that she suggested he should be hanged. He rarely passed any money on to his authors.

Newby agreed to print 400 copies of *The Macdermots*, but the majority of these were apparently kept back and reissued as a spurious 'second edition' in the following year. Trollope believed that only around fifty copies were sold of the first edition, and now only three perfect complete sets (with the correct title-page) are known to exist, making this the rarest of all his novels. The value has risen from £1,000 to upwards of £5,000 during the past decade.

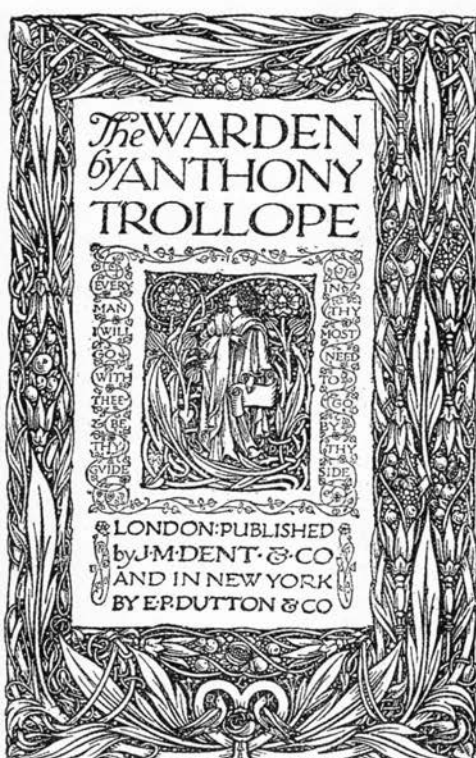
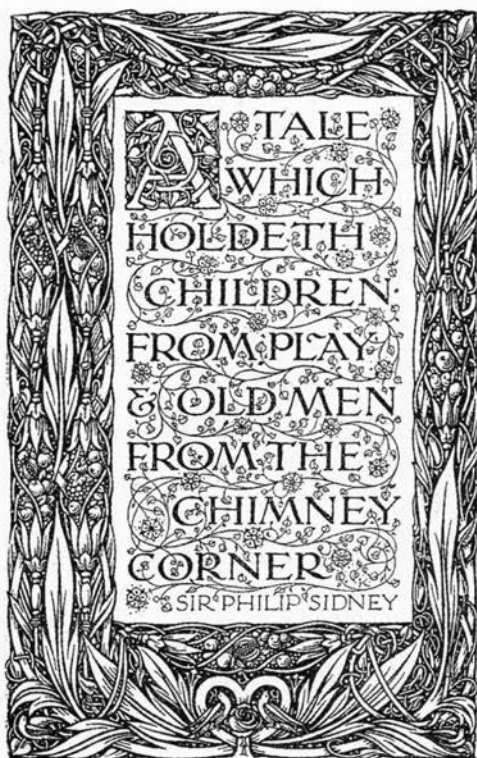
Trollope fared no better with his next two novels, *The Kellys and the O'Kellys*, or *Landlords and Tenants* (1848), and *La Vendée*, a tale of the French Revolution (1850). These were both published by Henry Colburn, who specialised in three-decker novels for the circulating libraries. He advised Trollope that the sales of *The Kellys and the O'Kellys* were very poor (140 from a print-run of 375) as readers didn't like Irish novels.



One of Marcus Stone's illustrations for *He Knew He Was Right*, showing a despondent Trevelyan in his Italian retreat at Casalunga.

Trollope received an advance payment of £20 for *La Vendée*, but no further money after it was published. Accordingly, these two first editions are almost as rare as his first book.

During 1851-2, Trollope was sent by the Post Office to the west of England and the Channel Islands, with the task of ensuring "that the public in little villages should be enabled to buy postage stamps; that they should have their letters delivered free and at an early hour; that pillar letter-boxes should be put up for them". He travelled an average of forty miles a day, helping to lay down a postal system which became the envy of the civilised world. Among his greatest achievements



The opening spread from the 'Everyman's Library' edition of *The Warden*, the first of the 'Barsetshire' novels.

as a civil servant was the introduction of the pillar-box in England. His 33 years of devoted service is now celebrated at the museum in the former London Chief Post Office in King Edward Street, near St Paul's Cathedral, which displays the portable desk Trollope used on his journeys around Britain.

## BARSETSHIRE

An official visit to Salisbury in 1852 gave Trollope the idea for his first 'Barsetshire' novel, *The Warden*. This delightful satirical tale of ecclesiastical infighting, focusing on the quiet-living, music-loving precentor of Barchester Cathedral, Septimus Harding, enjoyed a much greater success than anything Trollope had previously published, receiving many favourable reviews. It has been reprinted more than any of his other novels, chiefly because of

its handy concise format. The first edition, published by Longman in January 1855, went through several issues, indicated by the date of the inserted catalogue advertisements, running from September 1854 (first issue) up to October 1859, with values ranging from £2,000 for the first issue in the original boards down to £500 for later issues.

The equally popular sequel, *Barchester Towers* (1857), issued by Longman in three volumes, also had a series of issues identifiable by catalogue dates. These two books were combined into *The Barchester Chronicles* for the superb BBC-TV classic serial of 1982, starring Donald Pleasence as Harding, Nigel Hawthorne as Archdeacon Grantly, and Alan Rickman as the memorably unctuous Obadiah Slope.

This marvellous sequence of novels continued with *Doctor Thorne* (1858),

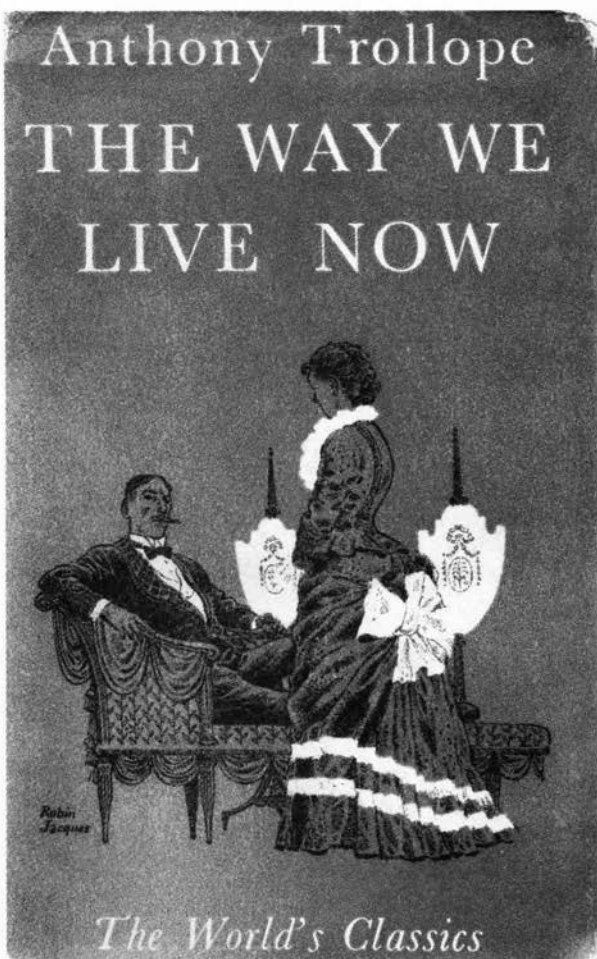
*Framley Parsonage* (1861), *The Small House at Allington* (1864) and *The Last Chronicle of Barset* (1867).

As Edward Chapman (co-founder of Chapman & Hall) had launched Dickens' career with *The Pickwick Papers* over twenty years earlier, Trollope was determined to convince Chapman of his own great worth. Trollope rushed into Chapman's office offering him *Doctor Thorne* and demanding the sum of £400, an experience which the publisher likened to facing a highway robber on Hounslow Heath. Chapman allegedly held a poker in his hand during the interview! This was the start of a very long and productive friendship. Chapman & Hall published many of Trollope's later novels, including *The Way We Live Now*. The author helped to found the *Fortnightly Review* under their imprint in May 1865, and he eventually became a director of the company.

## MAGAZINE

Another firm, Smith Elder, paid Trollope £1,000 for the serialisation of *Framley Parsonage* in their new *Cornhill* magazine, edited by William Makepeace Thackeray, whom Trollope considered to be the best of all living novelists. *Framley Parsonage*, illustrated by John Everett Millais, ran in the first sixteen numbers of the *Cornhill* from January 1860 to April 1861, gaining the greatest circulation ever achieved by a Trollope novel — 109,274 copies for the first number — ensuring the author a mass readership for the first time.

Several later novels by Trollope, notably *The Small House at Allington* and *The Claverings*, first appeared serially in the *Cornhill*. Trollope met many of his literary contemporaries who became his friends at the monthly *Cornhill* dinners. Frederick Greenwood, who edited the magazine



The 'World's Classics' edition of *The Way We Live Now* features a dustjacket by Robin Jacques showing Felix and Lady Carbury.

from 1864 to 1868, remembered Trollope as having "the aspect of a wild boar, and with not infrequent resemblance to the manners of the same".

In November 1858, Trollope was sent by the Post Office to the West Indies to improve postal services from that region. He checked local postal routes meticulously, prescribed economies, and evaluated the shipping of mail across the isthmus of Panama to the west coast of America. (The routes across the 'Wild West' itself could never be guaranteed.) The resulting book, *The West Indies and the Spanish Main* (1859), is rich in observation,



David Suchet plays Augustus Melmotte in *The Way We Live Now*.

commentary on people and places, and careful evaluation of practical issues.

He had another long sojourn in North America from August 1861 to March 1862, during the early part of the Civil War. *North America* (two volumes; 1862) was very popular in the U.S., as Trollope was determined to be much more complimentary and fair-minded about the country than his mother, whose controversial *Domestic Manners of the Americans* had so offended U.S. readers in 1832. The 1862 first edition of *North America* can fetch upwards of £400, but (as usual) early reprints can still be found very cheaply. My copy of the

American (Harper) edition of 1863 in the original dark brown cloth gilt cost me only £10. Trollope's extensive travels of this period were reflected in the two series of *Tales of All Countries* (1861 & 1863).

By the early 1860s, Trollope had determinedly settled into his regular routine of rising at 5.30 every morning and writing a minimum of 2,500 words before breakfast and the 'normal' day's work. His great novels of this period include *Orley Farm* (serialised in twenty monthly parts from March 1861 to October 1862), based on Trollope's boyhood home at Harrow, which formed the basis for Millais' illustrations of the house for the serial; and *The Small House at Allington* (Cornhill, September 1862 to April 1864), one of his best studies of jilted

love, also illustrated by Millais.

*Can You Forgive Her?* (serialised in twenty monthly numbers from January 1864 to August 1865, with illustrations by 'Phiz' and E. Taylor) was the first of Trollope's great 'Parliamentary Novels', which followed the illustrious career of Plantagenet Palliser and a vast array of other characters through five subsequent works: *Phineas Finn* (*St Paul's Magazine*, October 1867 to May 1869), *The Eustace Diamonds* (*Fortnightly Review*, July 1871 to February 1873), *Phineas Redux* (*Graphic*, July 1873 to January 1874), *The Prime Minister* (eight five-shilling monthly parts, November

1875 to June 1876) and *The Duke's Children* (*All the Year Round*, October 1879 to July 1880). This saga was expertly dramatised by Simon Raven for the BBC in a long-running classic TV serial in 1974, starring Philip Latham as Plantagenet Palliser and Susan Hampshire as his wife, Glencora.

Among Trollope's other novels of the late 1860s were *The Claverings* (Cornhill, February 1866 to May 1867), *He Knew He Was Right* (32 weekly parts, October 1868 to May 1869), *The Vicar of Bullhampton* (eleven monthly parts, July 1869 to May 1870) and *Ralph the Heir* (*St Paul's Magazine*, January 1870 to July 1871). Complete sets of Trollope's novels in the original monthly parts, preceding the first editions in book-form, like *Orley Farm*, *He Knew He Was Right*, *The Vicar of Bullhampton* and *The Way We Live Now*, currently fetch between £1,000 and £4,000 at auction, according to their condition.

Following the completion of *Ralph the Heir*, Trollope spent a full year in Australia (July 1871 to July 1872), followed by two

months in New Zealand. The full record of these fourteen months were recorded in two hefty volumes, *Australia and New Zealand*, published by Chapman & Hall in 1873. This set now fetch upwards of £500 in Good condition. In 1875, it was split up into four slimmer 'yellowback' volumes in attractive pictorial boards: *New Zealand*, *Victoria & Tasmania*, *New South Wales & Queensland* and *South Australia & Western Australia*. I recently found the last volume for £12. The large folding map of Australia has a long tear across the centre (a common fault), but with no loss.

## CARICATURE

Trollope's hirsute appearance and blustering manner were gifts to cartoonists of the era. The best-known caricature of Trollope is by 'Spy' (Leslie Ward), originally published in the April 1873 number of *Vanity Fair*. In this portrait, he resembles — according to his biographer, James Pope-Hennessy (1971) — "an affronted Santa Claus who has just lost his reindeer".

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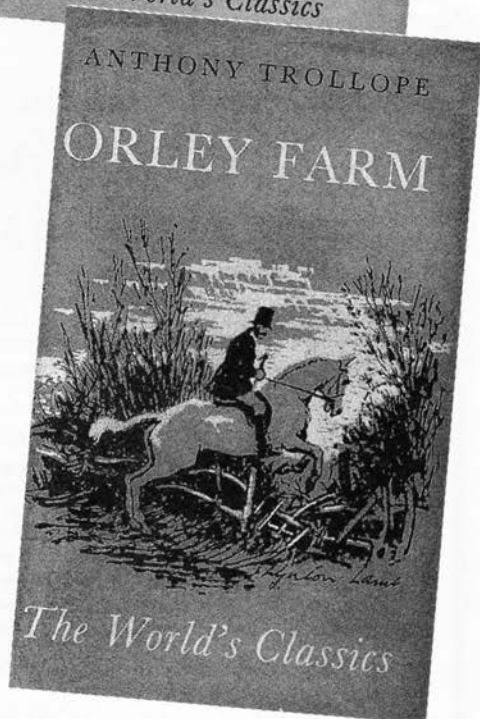
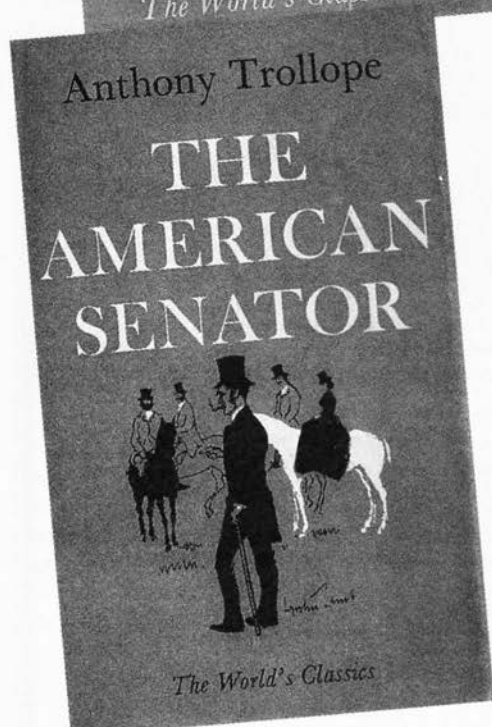
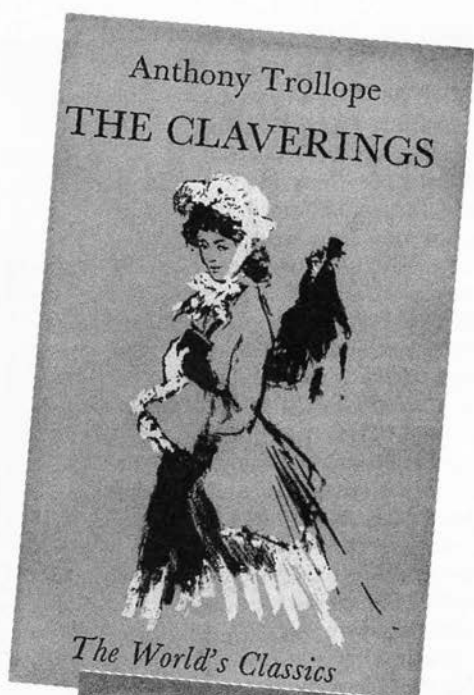
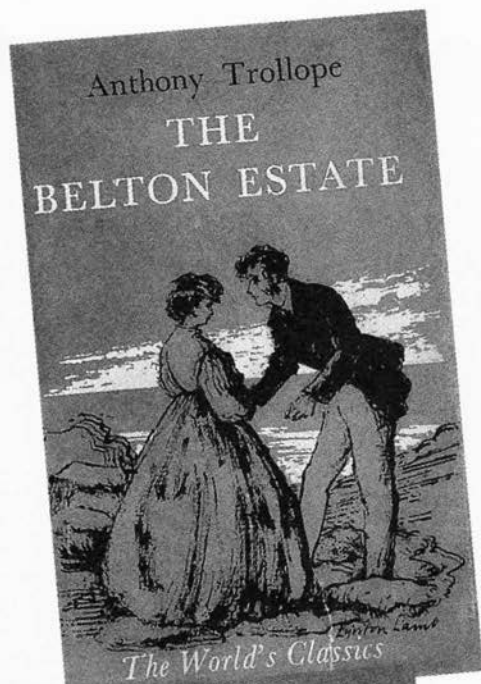
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Between 1907 and 1948, some 36 Trollope novels, plus the *Autobiography*, were reissued by the OUP in its popular 'World's Classics' series. Many aficionados are happy to collect these editions instead of the expensive firsts.

*The Prime Minister* and *The Way We Live Now* were undoubtedly Trollope's two greatest masterpieces of the 1870s, although the latter was not generally appreciated at the time. Also memorable is his next novel, *The American Senator* (Temple Bar, May 1876 to July 1877) which was especially popular in the U.S. John F. Kennedy was seen reading this novel after winning the Democratic presidential nomination in 1960.

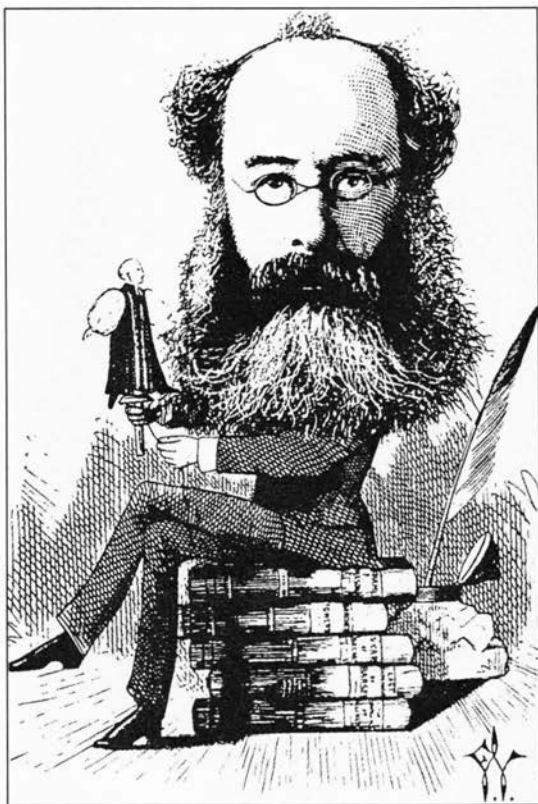
This was followed by another politically inspired novel, *Is He Popenjoy?* (All the Year Round, October 1877 to July 1878). *John Caldigate* (Blackwood's Magazine, April 1878 to June 1879) was partly inspired by his travels in Australia (1871-2) and by the celebrated Tichborne Case (1871-4).

## TRAVEL BOOK

Trollope travelled to South Africa in July 1877, immediately after completing *John Caldigate*, having negotiated an agreement with Chapman & Hall to write a travel book for £850 and also to provide fifteen letters to provincial newspapers for £175. (Many similar payments are cited with great detail in his *Autobiography*.)

*South Africa*, published in two volumes in February 1878, is a vibrant and fascinating work, recording the grace of the Zulus, racial characteristics, British acquisitiveness and the compulsive lure of diamonds and gold. This work was twice reprinted in the same year, with a fourth (abridged) edition in 1879.

In spite of increasing health problems, Trollope remained as busy as ever during his last four years, completing several more novels, including *Cousin Henry* (Manchester Weekly Times Supplement, March to May 1879), *Dr Wortle's School* (Blackwood's Magazine, May to December 1880), *The Fixed Period* (Blackwood's Magazine, October 1881 to March 1882), *Marion Fay* (The Graphic, 3rd December 1881 to 3rd June 1882), and *Kept in the Dark* (Good Words, May to December 1882).

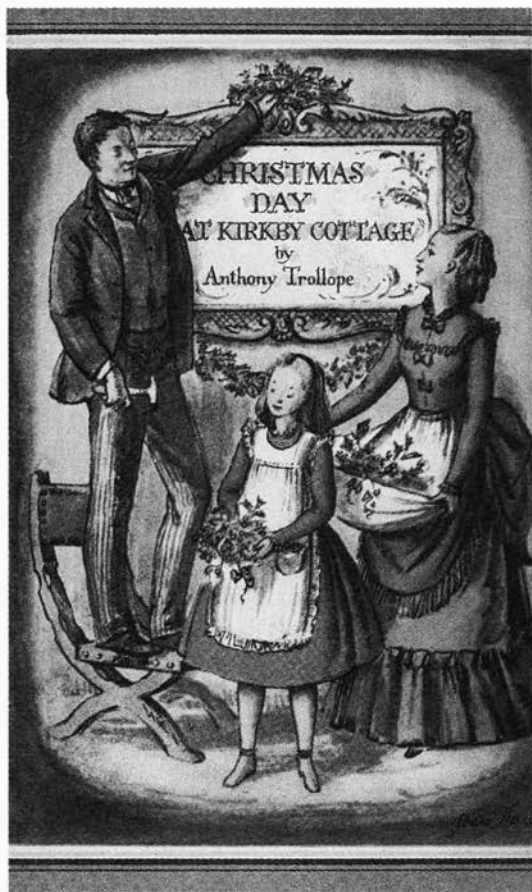


Trollope was a popular subject for caricaturists. This cartoon by Frederick Waddy appeared in *Once a Week* in 1872.

Following a trip to Iceland in September 1882, Trollope suffered a stroke in early November and, paralysed, was admitted to a London nursing home. *The Times* printed regular bulletins on his health up to his death on 6th December. He was buried at Kensal Green three days later.

His widow, Rose, survived him by 35 years, dying in 1917 at the age of 96. She remained full of spirit and vitality: in her nineties, she was still reading several books a week.

Trollope's three last novels appeared posthumously — *Mr Scarborough's Family* and *The Landleaguers* in 1883, and *An Old Man's Love* in 1884 — as did his frank and controversial *An Autobiography* (1883), which shocked so many of his old admirers. One of the best modern editions of this



*Christmas Day at Kirkby Cottage, a charming seasonal offering featuring a jacket illustration by Joan Hassall.*

work is Anthony Trollope: *An Illustrated Autobiography* (1987), which also includes the text of *How the 'Mastiffs' Went to Iceland* (originally printed privately in 1872), with an introduction by Joanna Trollope. (She is a descendant of one of Anthony Trollope's great-uncles, not the great novelist himself.) It is interesting to compare this book with his elder brother Thomas Adolphus Trollope's autobiography, *What I Remember* (three volumes, 1887; reprinted in an abridged edition by Kimber in 1973).

As Trollope's biographer, Michael Sadleir, stated in 1922, it was the publication of *An Autobiography* — "this queer bleak text-book of the mechanics and economics

of novel-writing" — which "was perhaps the most potent of the several causes that led to the collapse of Anthony Trollope as a literary reputation".

In fact, this "collapse" of his reputation only lasted for twenty years, and most of his better-known novels came back into print in the early twentieth century, beginning with thirteen titles in John Lane's 'New Pocket Library' from 1902 to 1906. The six 'Barsetshire' novels were reissued as part of the 'Everyman's Library' between 1906 and 1909 and were kept constantly in print, but only two more Trollope titles were added to this series: *The Golden Lion of Granpere* (1924) and *Phineas Finn* (two volumes; 1929).

### 'WORLD'S CLASSIC'

During the first half of the twentieth century, by far the most complete run of Trollope titles appeared in the Oxford University Press 'World's Classics' series, comprising 37 titles (36 novels plus the *Autobiography*), ranging from *The Three Clerks* in 1907 to *He Knew He Was Right* in 1948, omitting eleven of the lesser known novels. Most of the 37 Trollopes were reprinted in the 1950s and '60s with delightful dustjackets designed by Lynton Lamb (see BMC 206), Robin Jacques and other fine artists. Their artwork (like Jacques' illustration of Lady Carbury and her son Felix in *The Way We Live Now*) complimented Trollope's writings perfectly. Many Trollope collectors on limited budgets have concentrated on these handy blue cloth editions, in preference to the modern paperbacks. The hardback 'World's Classics' can still be found for £2-£6 each.

Unlike Dickens and other great novelists, Anthony Trollope was not given the honour of a complete edition of his 'Collected Works' — that is until the formation of The Trollope Society in 1987, under the presidency of Sir William Rees-Mogg (see BMC 163). When I wrote my article on Trollope's affordable later editions in BMC 83, the Society's set of *The Complete Works of Anthony*

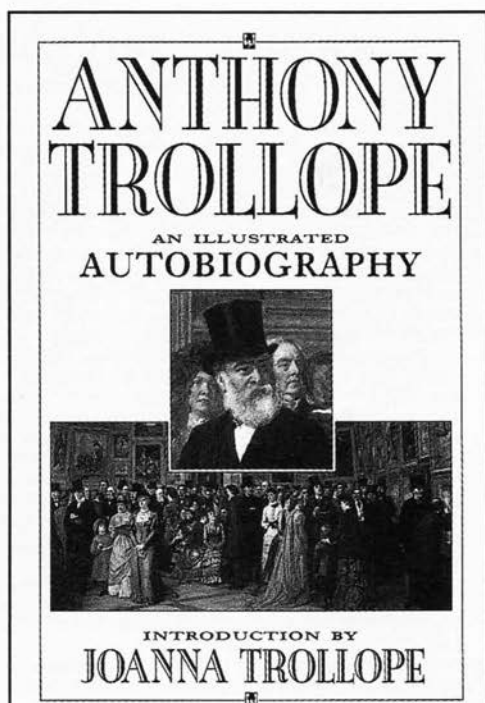
*Trollope*, published in collaboration with The Folio Society, had reached eight volumes (running at four each year), and it is now happily complete. Besides the novels, an additional volume is given to each member every year as part of their annual subscription. These have included such gems as *Christmas Stories*, *Courtship and Marriage*, *Tourists and Colonials*, *The Journey to Panama*, *The New Zealander*, *Hunting Sketches*, and *Clergymen of the Church of England*.

The Trollope Society operates from 9a North Street, London SW4 0HN, and the Mercantile Library, 17 East 47th Street, New York, NY 10017. Both groups hold annual dinners and lectures, and support a quarterly magazine, *Trollopiana*. The Society backed the campaign to commemorate Trollope in Westminster Abbey, which culminated in the unveiling of a memorial in Poets' Corner by one of Trollope's keenest admirers, John Major, in 1997.

There is a vast range of Trollope studies and biographies. Among the most recent is the *Oxford Reader's Companion to Trollope* (1999), edited by R.C. Terry, containing every interesting nugget of information on the life and work of its subject, making it an indispensable encyclopedia. Originally priced at £40, remainder copies can now be found for £15-£20 — a true bargain.

## PRICES

Trollope first editions in the original cloth usually fetch around double the price of rebound copies. However, they can sometimes be bought quite cheaply at auction — for example, *How the 'Mastiffs' Went to Iceland* (1878), £240 in 1997; *John Caldigate* (three volumes; 1879), £240 in 1998; and *The American Senator* (three volumes; 1877), £360 in 1998. However, copies in Good condition usually sell for upwards of £1,000, and sometimes over £5,000 for the scarcest titles. Recent catalogue prices include: *The American Senator* at £650; *Dr Wortle's School* at £1,200; *John Caldigate* at £1,000; *The Claverings* (a Very Good, bright copy) at £1,200; and *The Leadleguers* (Very Good) at £1,800.



*This illustrated edition of Trollope's Autobiography features an introduction by novelist, Joanna Trollope.*

Many of these first editions have diverse issue points and variant binding colours. For instance, the first book edition of *The Way We Live Now* (1875) exists in both a two-volume issue, and a two-in-one single volume, usually in green cloth. These can fetch £1,000-£1,500 and £600-£1,000 respectively, compared to £3,000+ for the complete set of monthly parts in Good condition. These all contain plates by Lionel Fawkes (totalling forty in the book edition).

All Trollope devotees will live in hope that the BBC serial of *The Way We Live Now* will encourage the adaptation of more of this great novelist's works. Trollope's stories and characters are truly timeless and will continue to attract new generations of readers and viewers — not to mention collectors.

*'The Way We Live Now' is showing on BBC1 on Sunday evenings until 2nd December.*

# ANTHONY TROLLOPE UK BIBLIOGRAPHY

A guide to values of first editions in Good condition in their original cloth.

## NOVELS

THE MACDERMOTS OF BALLYCLORAN (three volumes) (Newby, 1847)	the set £5,000+
THE KELLYS AND THE O'KELLYS (three volumes) (Colburn, 1848)	the set £4,000+
LA VANDÉE (three volumes) (Colburn, 1850)	the set £3,000+
THE WARDEN (Longman, 1855)	£1,500+
BARCHESTER TOWERS (three volumes) (Longman, 1857)	the set £3,000+
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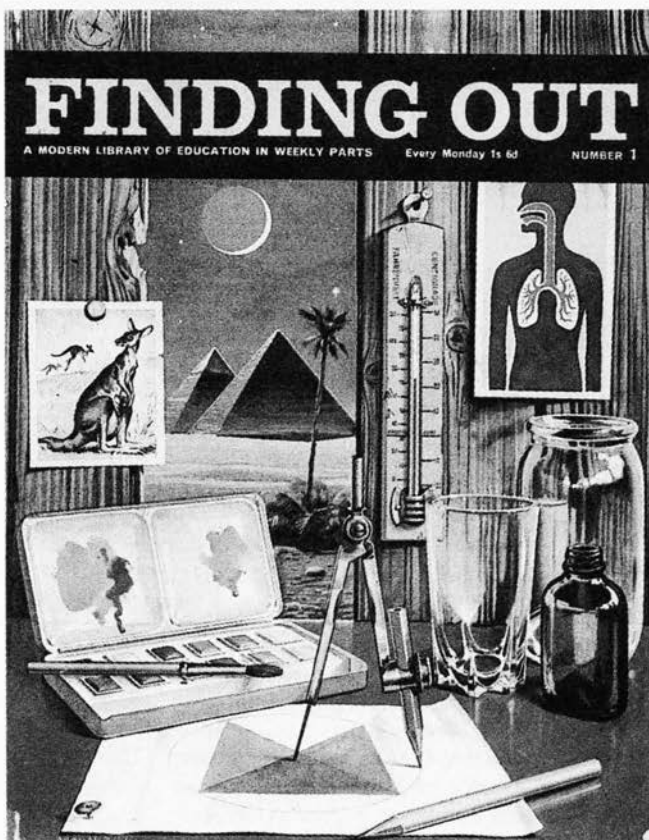
# 'FINDING OUT' A REMARKABLE MAGAZINE

BY BETTY AND ANTHONY REID

In the early Sixties of the last century, cautious optimism had begun to replace the gloom of the War years and the era of privations which followed it. This gave rise in due course to Flower Power and the euphoria which earned this decade the name of the 'Swinging Sixties'. Into this era of relaxation, in 1962, the prestigious publishing firm of Purnell launched an innovative magazine aimed at juveniles, which it named (very appropriately) *Finding Out*.

In its first editorial, *Finding Out* claimed to be a new type of publication for boys and girls. Its main purpose was incontestably educational, but at the same time there was a constant aim to make all its pages fun to read. This was an almost revolutionary concept at that time. Previously, education had been education and fun had been fun — and almost never the twain did meet. But in this pioneering magazine they did. Nor was its appeal limited to British readers. It reached around the world. Children from other nations could derive enjoyment from its pages and at the same time increase their knowledge of English.

One page in each of a long series of issues was entitled 'Les Aventures des Petits Diables' ('The Adventures of the Little Devils'). This pictorial narrative concerned the adventures of a brother and sister and their parents,



The very first issue of *Finding Out*, issued by Purnell in October 1962 at the start of the 'Swinging Sixties'. The cover was by Angus McBride.

depicting incidents and misadventures in England and in France. Story and dialogue were printed in both English and French, cleverly including colloquial and idiomatic expressions and practical vocabulary. No stereotyped 'plume de ma tante' here. The language was lively and varied, which also made it possible for English readers to increase their knowledge of French.



McBride contributed around 200 full-colour plates to the magazine. This one shows a group of servants feeding the Sacred Cats in an Egyptian temple.

Everything about *Finding Out* was planned on practical lines. Subtitled 'A Modern Library of Education in Weekly Parts', each issue contained 24 pages. It was published every Monday at a price of 1s6d (roughly seven pence). The first number appeared in October 1962, and the final issue, No 240, in March 1967.

## PICTURES

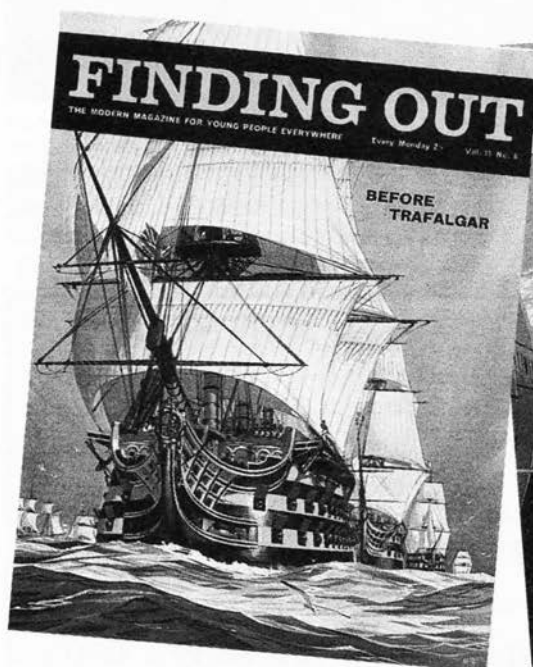
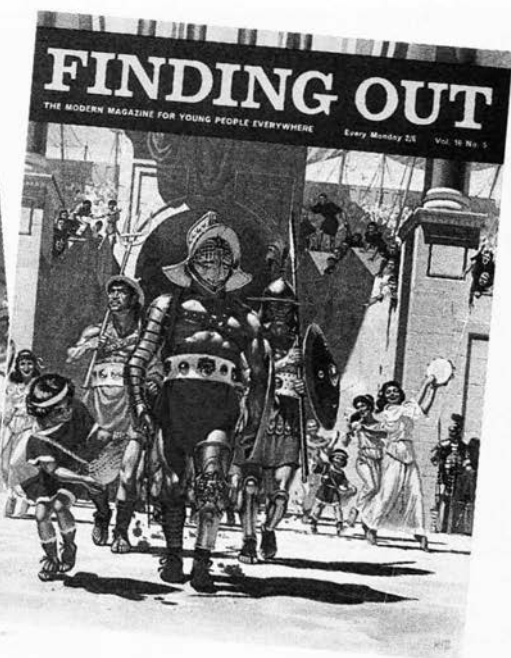
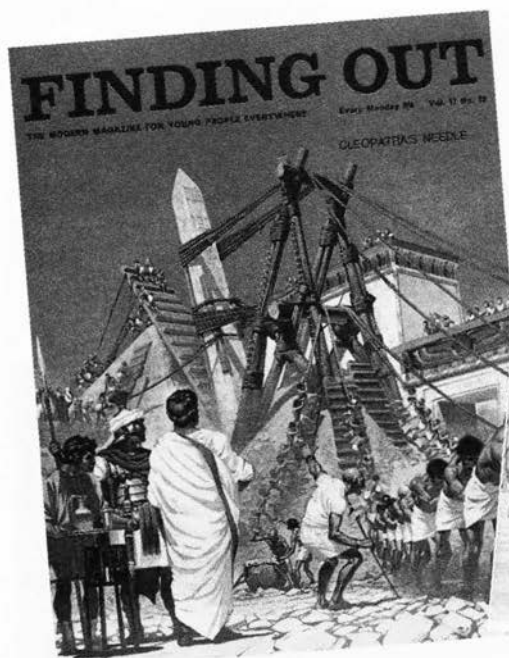
The magazine had an A4 format and was lavishly illustrated. An average issue featured around thirty colour plus twenty black-and-white pictures. A complete set, therefore, presented no fewer than 12,000 specially commissioned images. Ten rigid binders were available to store them — a thoughtful provision as these were magazines which could be read many times and preserved for reference.

Each issue was designed to contain a mixture of about a dozen different one- or two-page features. Constantly employed on the project was a team of highly-talented artists. Notable among them was Angus McBride. This man provided a constant supply of front or back cover and part-page pictures throughout the series. These accomplished images covered every imaginable subject, from slaves erecting an obelisk in Ancient Egypt, to an astronaut on a space-walk; from a Viking warship to a battle between Red Indians on horseback. Nothing was beyond him.

For the first 35 front covers, his pictures followed a uniform pattern. In the foreground might be grouped six or seven arresting objects — perhaps a paint-box, a magnet, a Greek helmet, a watch, a musical instrument, or a statuette of the four-armed Indian god, Shiva.

Through a window or opening would be glimpsed an exotic landscape with pyramids, skyscrapers, a Russian mosque, Tower Bridge in London, or a moon-map. All these intriguing objects were the subjects of coloured pictorial articles in the magazine.

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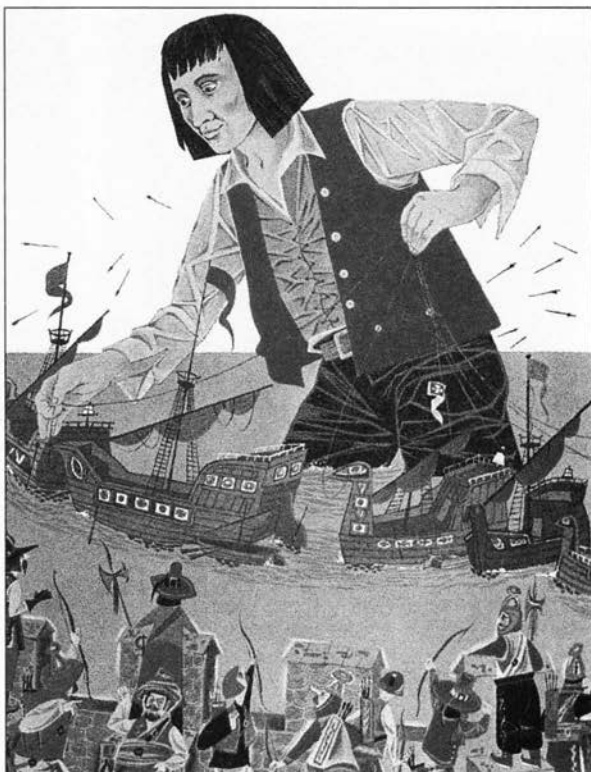
Four of McBride's covers for *Finding Out*. As these show, historical subjects were something of a speciality, but he was a highly versatile artist and turned his hand with equal facility to scientific subjects such as space travel.

McBride's back-cover pictures were always impressive. These started with a series showing the people of different countries, with something to indicate their national character and scenery — Nigeria, India, Switzerland, Brazil, Norway, Japan. Later pictures featured a vast range of subjects, from Roman warfare to dancers in Thailand, from Joan of Arc to Easter Island statues.

## EXPERTS

The board of *Finding Out* included experts in several fields, and among them was Norman Fisher, the chairman of The Brains Trust. It is not surprising, therefore, that one regular feature was devoted to general knowledge questions (twenty queries, with three answers to choose from — the solution given later), graphic quiz-games, a simple educational crossword, mazes (find your way to the middle), puzzle pages (what six items are different in two seemingly identical pictures), codes (how to make them or break them), and much else, all presented in entertaining style.

Another two-page feature might be devoted to a short story — preferably some well-established classic. A fable from Aesop (such as 'The Tortoise and the Hare'), a tale from



One of a quartet of illustrations which Richard Hook provided for an abridged version of *Gulliver's Travels* serialised over four issues.

1,001 Nights (e.g. 'Ali Baba and the Forty Thieves'), and myths from a range of different countries were typical themes.



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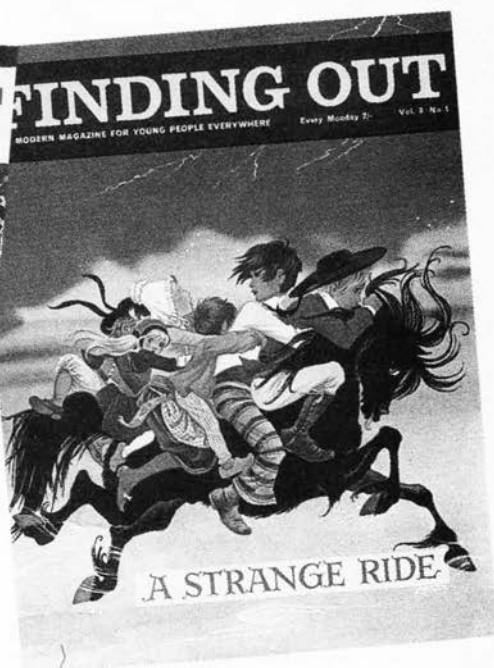
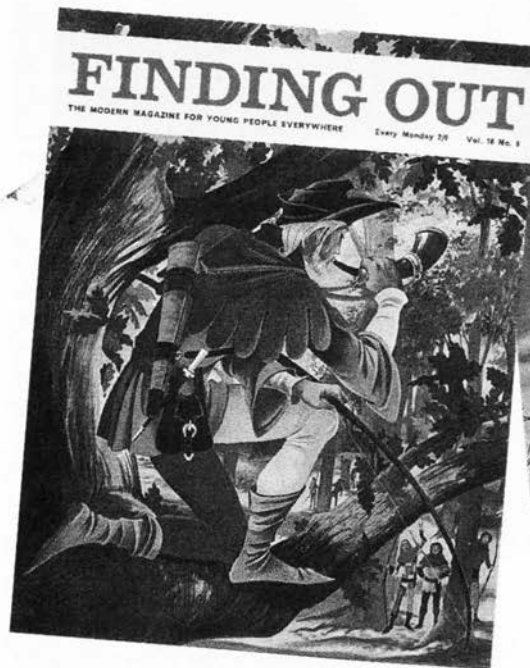
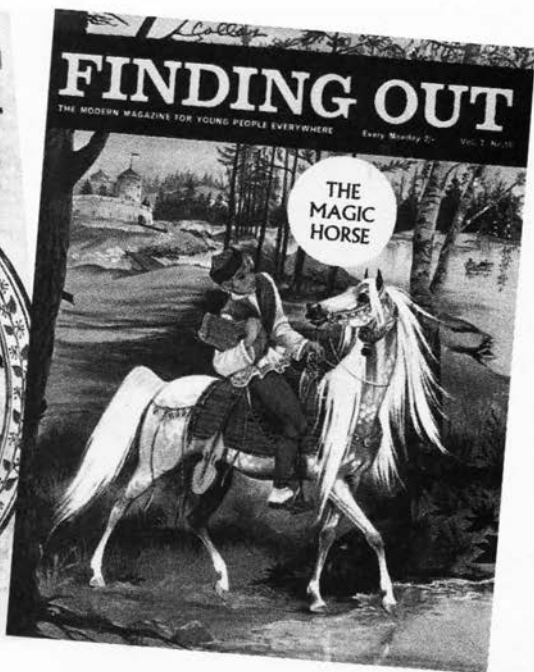
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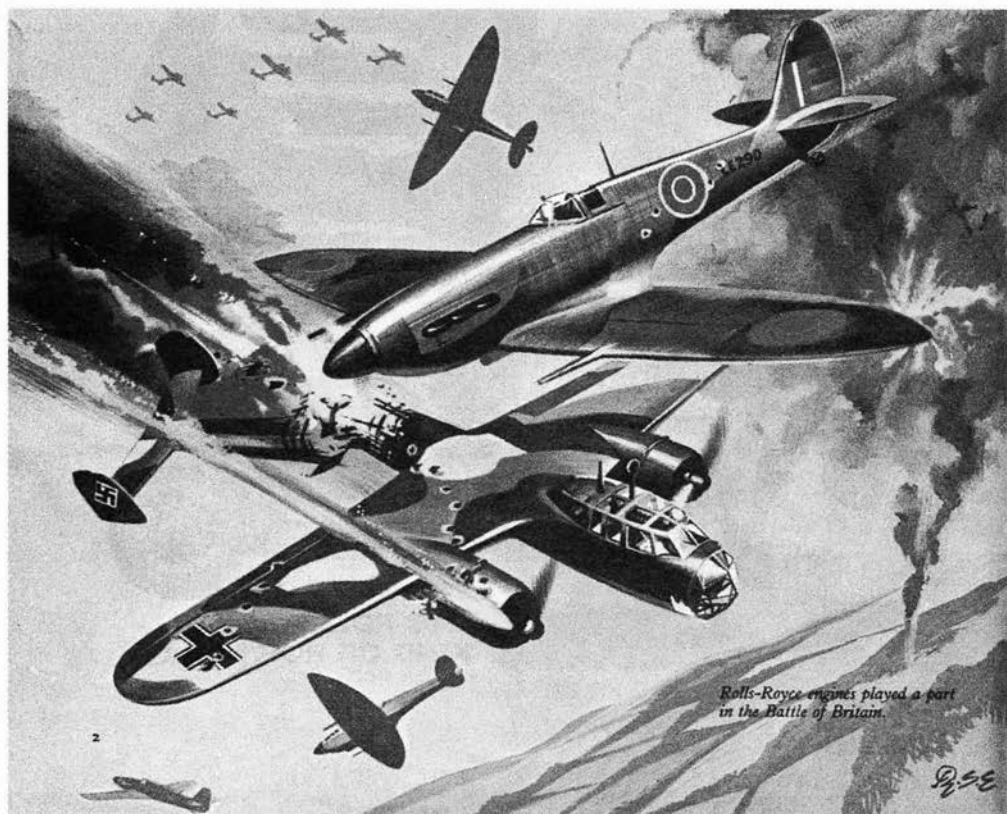
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The Johnstone sisters, Janet and Anne, also contributed some outstanding artwork to the magazine. Here are four of their magnificent covers, with subjects ranging from Greek mythology to the folk tales of the British Isles.



This typically dramatic Ron Embleton illustration of a Battle of Britain dogfight accompanied an article on the firm of Rolls Royce, who provided the engines for the British Spitfires. Embleton was a prolific and versatile contributor.

Just as these stories were all of merit, so were the illustrations which accompanied them. Here are no flat, two-dimensional pictures, no bizarre cartoons or infantile sketches such as are common in children's books of today. The graphics are representational, striking and impressive. Many must rank among the finest ever made for children's publications.

## COLOUR

One of the earliest artists employed was Richard Hook. For the first issue of *Finding Out*, he supplied three drawings to illustrate an Aesop fable. In no fewer than fifteen of the opening 24 issues are featured further examples of his work, many of them in colour.

These pictures vary, and mature in style from the outset. In issue six, there is a finely

detailed drawing of nine Jacobite nobles on a turret staircase. There follow several rich colour prints of scenes in Arabia, India, and Russia. But perhaps Hook's most striking contributions are four full-page colour plates to face a summary of *Gulliver's Travels* (issues sixteen, twenty, 23 and 31). Those showing Gulliver tethered to the ground or dragging the enemy fleet are such as any child would find memorable.

The ploy of devoting two facing pages to specialised topics was continued throughout the magazine, and every subject had purpose-made colour pictures by a skilled artist. The first issue of *Finding Out* contains, for example, essays on the 'Land of the Pharaohs', the human body, thermometers, glass (how it is made and where it is used), the countryside (trees, birds, flowers), perspective (how to

draw and present), with articles such as how to contact pen-friends in foreign countries.

Subsequent issues followed a similar pattern. Typical leading articles, written in a style which is simple but intriguing and flawlessly grammatical, described Classical Greece, China 2,000 years ago, Rome and its Empire, Ancient Britain and Stonehenge, Christendom, Islam, the Crusades, the Mongols, the Aztecs, cathedrals, castles, heraldry . . .

It has proved impossible to avoid making lists in this way, but although lists may not be entertaining to read, the magazines themselves are always fascinating to look at. For contrast, let us turn to issue fourteen. This opened with the classic story, 'Rip Van Winkle', accompanied by a large colour picture by Anne Grahame Johnstone, and a small black-and-white drawing made jointly with her twin sister, Janet.

Regular readers may remember our article about these artists in the March issue (BMC 204). The *Finding Out* publishers, Purnell, were connoisseurs of fine art. When they saw the colour picture for 'Rip Van Winkle' (some time before it could be printed), they realised that the Johnstone sisters had exceptional talent.

## LAVISH

Roger Lancelyn Green was commissioned to write a series of 36 short episodes, entitled 'Tales of the Greeks and Trojans'. Each of these would occupy the usual double-spread, and the text would be accompanied by lavish Johnstone illustrations.

The feature began in issue seventeen and continued for 36 consecutive weeks. The Johnstone sisters rose to the occasion. Their illustrations proved more beautiful than any other work submitted to the magazine. Not surprisingly, it was decided to re-issue the 72 pages in book form, and the result was an immediate success. As a consequence, a follow-up volume was commissioned and the same writer produced a second text, 'Myths from Many Lands', in matching format.

The rest, as they say, is history. Three similar projects followed: 'Sir Lancelot of the Lake', 'Folk Tales of the World' and 'Jason and the Golden Fleece'. As each of the five

collections comprised 36 instalments, they provided a feature in 180 consecutive issues of *Finding Out*. When the final pages of these had been printed, the editors found it unthinkable to publish a Johnstone-less issue so they persuaded the twins to contribute more. But that must be related later.



Sport was a popular subject in *Finding Out*. This illustration shows a very young Don Bradman.

Illustrated stories were only one among twenty or more subjects covered in this magazine. These included Geography (countries and cities), History (from Ancient Egypt to the world today), Science (with inventions from the wheel to space stations), Transport (from horse-drawn carriages to jet planes), Natural History (from plant life to living creatures), Art, Biography, Sport, Mathematics, Medicine, Languages — and a host of other subjects too numerous to mention.

## TALENTS

Colour illustrations, it must be repeated, gave these articles enhanced value. One picture, so runs the Chinese proverb, tells more than a thousand words. It is the chief merit of the magazine that its many artists display unusual talent. A typical figure is D. Nockels, who specialised in birds and animals. These are lifelike studies, depicted in colour against natural backgrounds.

The first Nockels articles occupy a single page and describe about thirty different crea-

tures, from antelopes and camels to parrots and baboons. These proved so popular that Nockels was accorded the unusual honour of decorating a front cover (volume nine, issue five) with monkeys. Thereafter followed a series of two-page essays describing the lives of birds, insects, fish, crabs, penguins and other creatures.

Another artist, one who concentrated on artistic subjects, was H. Schwartz. His pictures complement some varied subjects: an Irish folk-tale, with peasants brewing soup; the crew of Christopher Columbus on lookout from his ship, the 'Santa Maria'; makers of mosaics and stained-glass windows in the Middle Ages; Michaelangelo working on the roof of the Sistine Chapel; and Leonardo da Vinci painting 'The Last Supper'.

## DRAMATIC

One of the most prolific illustrators signed his work with the initials 'R.S.E.'. This was Ronald Embleton. His range of subjects was extensive. There were highly dramatic studies of battles between aircraft, Arctic explorers



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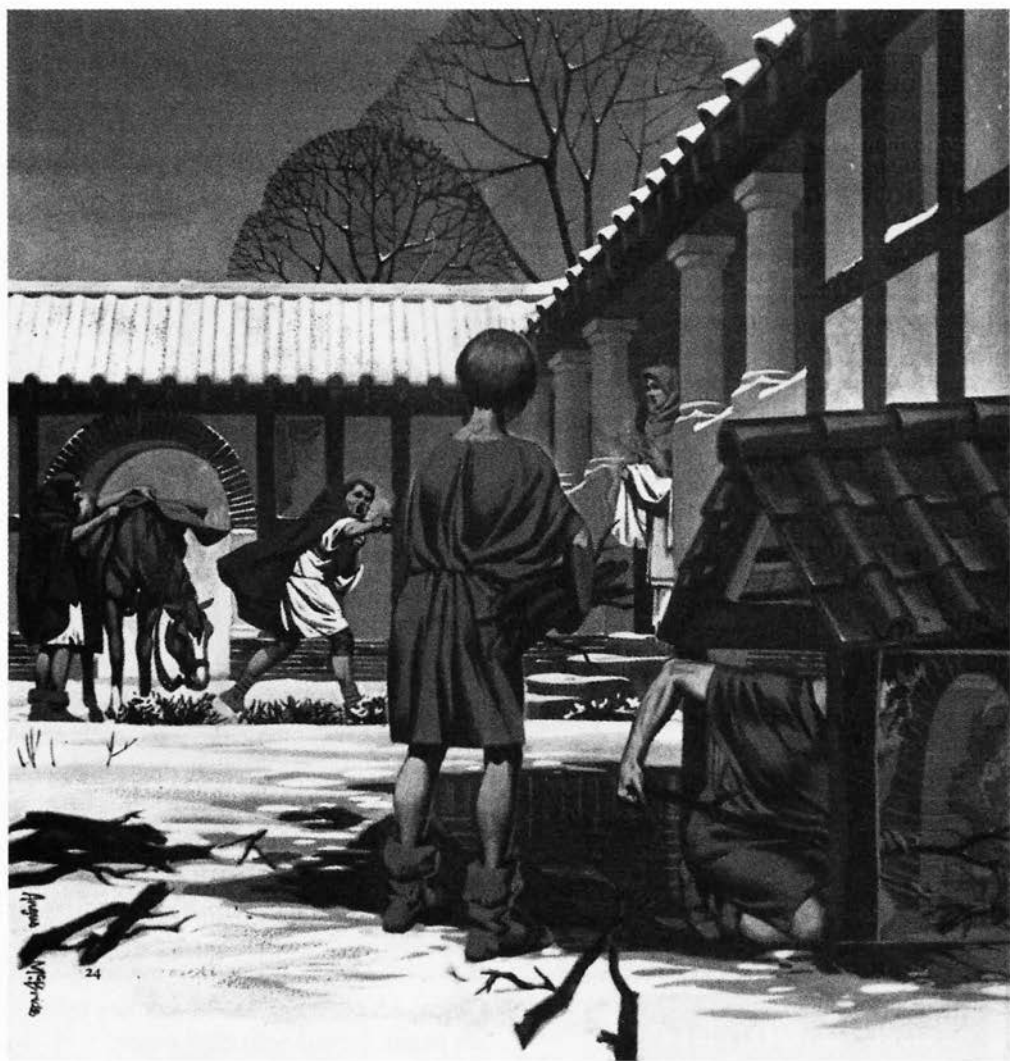
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*This Angus McBride illustration of 'The Romans in Britain' was Number Fourteen in a long-running series of back-page features entitled 'The Way They Lived'. With typical ambition, it covered some 4,000 years of history.*

dragging a sledge, Lindbergh crossing the Atlantic in the 'Spirit of St Louis', soldiers of the Great War, and the conquest of Everest. By contrast, he also provided portraits of celebrities: Sir Frank Whittle (inventor of jet aircraft), Rockefeller (the first-ever billionaire), Lenin (against the background of the Russian Revolution), Mahatma Gandhi and Charlie Chaplin in eight different roles. All were, of course, accompanied by instructive text.

For variety, some pages were devoted to famous poets, each with a picture to complement his work. These included Wordsworth's 'Sonnet upon Westminster Bridge', Shelley's powerful 'Ozymandias' (with a staggering picture), an excerpt from Longfellow's 'Hiawatha', Edward Lear's 'The Owl and the Pussycat', Lewis Carroll's 'Jabberwocky' and limericks. There were also established classics by Browning, W.B.

Yeats, Walter Scott, Lord Byron and others.

Many of the topics discussed formed a series, which extended over a dozen or more issues. 'Famous Cities of the World' is a typical example. Amongst them are such notable places as Vienna, Tokyo, Leningrad, Rio de Janeiro, Bangkok, Barcelona and Stockholm, as well as the past glories of Pompeii, Petra and Damascus. Further colour pictures recalled architecture — the Great Wall at Peking, the Parthenon at Athens, the Pyramids at Cairo, and so on.

### ANECDOTAL

Several varied themes received similar treatment. Among the sports covered were football, cricket, tennis, boxing, swimming, rowing and flying, the commentary being anecdotal.

Under cricket, we are told how Don Bradman, as a child, kept score for his home town Bowral. One day his team had a player missing. When young Bradman took his place, in short trousers with a bat too big for him, many laughed. But he remained in for a long period and scored a vital 27 runs. For their next match, Bowral selected him. This time the boy scored 29, and the opponents

were unable to get him out. On the first occasion he played for his school team, he made 135.

# FINDING OUT

THE MODERN MAGAZINE FOR YOUNG PEOPLE EVERYWHERE

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Ron Embleton turned to the Napoleonic Wars for this cover showing a British square under attack at the Battle of Waterloo.

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Engaging anecdotes like this enlivened all the articles. The means of transport considered in 'Travel' range from the chariot to the car, from the coracle to the ocean liner. 'Landscape' includes a feature on bridges, from the one over the Rubicon to the Rialto.

There were also personal biographies. Sir Richard Burton, translator of *The Thousand Nights and One Night* (often referred to as 'The Arabian Nights') was himself dubbed 'The Arabian Knight'. He was fluent in over 24 languages and spoke Arabic so well that he was able to make the sacred Haj to Mecca, when discovery would have meant death.

Volume nine, number twelve of the magazine initiated a series entitled 'The Way They Lived'. Every back page was devoted to a large colour plate by Angus McBride, with a brief inset of narrative. It began with cave-dwellers and crop-growers in 5,000 B.C., and ended 32 issues later with the present day. The accompanying illustrations are among the finest in *Finding Out*.

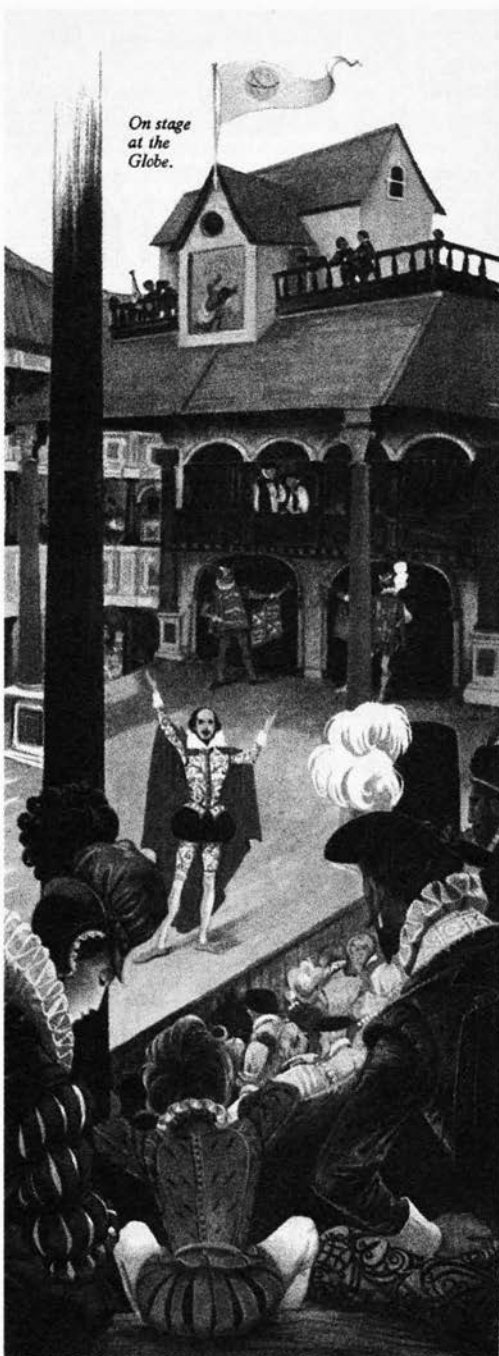
## MEMORABLE

These pictures usually depicted a family — parents and children — at work and play in a typical environment. The opening scenes in Egypt, Pakistan and Greece are truly memorable. Background, setting and characters are all brilliant. Later pictures of Babylon, China and Greece keep up the standard. There follow Rome, the Incas, the Mayas, France, Cambodia, Persia, Norway, Japan (a *tour de force*) and many others.

Certain subjects required a long series of individual articles to describe them. Musical instruments extended over 26 issues of the magazine and, as well as the familiar assemblage of an orchestra, include the alpenhorn, bagpipes, castanets, dulcimer, serpent and xylophone.

Legendary beasts were even more numerous. Some 36 examples comprised familiar creatures such as the Phoenix, Harpies, Satyrs, Nymphs, Centaurs, Gryphons, Dragons, Unicorns, Mermaids, Sea Serpent, Minotaur — but also many quite unfamiliar monsters.

Also notable was a series of forty historic battles, ranging from Salamis in 480 B.C. to El Alamein in 1942, and covering such events



An evocative illustration by the Johnstone sisters to accompany a two-page article on 'Shakespeare's World'.

as Hastings (1066), Crecy (1346), the defeat of the Spanish Armada (1588) and Trafalgar (1805). A short text and graphic colour plate by Ron Embleton make all these entries, like those described earlier, come vividly to life.

There is no space to describe all the other absorbing subjects. But one feels tempted to mention atomic ships, hovercraft, Concorde, spacecraft, electricity, splitting the atom, the Planetarium, the Vatican, Mecca, Galileo, Joan of Arc, Beethoven . . . but such a catalogue would go on and on.

Reverting to familiar ground, it is a pleasure to note that the Johnstone twins had now supplied fourteen delightful front covers, as well as a series of two-page spreads on Robin Hood, 'The Legend of Perseus' and 'The Story of Atlanta'. Their glorious evocation of 'Shakespeare's World' leaves one wishing for more.

## ABSORBING

The writers of this article, browsing through these magazines in later years, are convinced of this — that any child who was fortunate enough to be able to read through a full set of *Finding Out* during the five years of its publication would have received a complete and rounded education, for it embraced the humanities, art, science, music, technology and much more, presented in a fascinating, attractive and absorbing way. Indeed, even today, some decades after publication, not only children but also their parents can derive both pleasure and profit from these pages.

A word about current values. At the time of publication, copies of *Finding Out* were priced at 1s6d, and this was later raised to 2/-, then to 2s6d (around thirteen pence). All 240 issues in ten binders would have cost around £40 in 1967.

Today it would be exceptionally difficult to track down such a set, though there surely must be some of them around. Should one be found in the hands of an uninformed seller, the price might still be only £40 to £50. A well-informed dealer, however, could very well ask for £150.

## ARTWORK

It is worth noting that the five Lancelyn Green titles illustrated by the Johnstone sisters, now sell (in book form) for up to £100 each with dustjackets, and £50 without. In addition to the artwork in these books, there are another eighty pages of Johnstone artwork to be found in *Finding Out*. As a further yardstick of values, the original painting made by the twins for the dustjacket of *Sir Lancelot of the Lake* (22.5" by 16.5") would now fetch between £500 and £1,000.

The editors of *Finding Out* had a remarkable flair for discovering and commissioning talented artists. They brought together much beautiful work to complete a series of beautiful magazines. There was nothing like it before. There has been nothing like it since. There is little hope that there will ever be anything like it again. All the more reason to search out copies of this remarkable publication.

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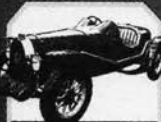
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Answers will normally be given only on these pages, so please don't send an S.A.E

## DOROTHY YGLESIAS

Dear Editor,

I wonder if you could assist me in the identification of a book by the author, Dorothy Yglesias? She wrote a book called *The Cry of a Bird*, and I am trying to find the title of the sequel. The stories relate to two sisters who ran a bird hospital at Mousehole in Cornwall and were friendly with the author, Derek Tangye. One of the sisters was called Pog, and in the second book she died and was, I believe, buried at the hospital.

If you can identify the book I would be most grateful.

George C. Bason, Isle of Wight.

The book is called *In Answer to the Cry*, and was published by Kimber in 1978. You should be able to pick up a copy for around £10 (Very Good, in dustjacket).

## LE CARRÉ'S GAME

Dear Editor,

I'm sure I won't be the only person to point out that your rather patchy Le Carré bibliography in the November issue (BMC 212) contained a particularly misleading valuation for the first edition, first issue of *Our Game*, published by Hodder & Stoughton in 1995. I have never seen this offered at less than £75, and it is commonly priced at £100+. There are also two dustjackets, the original design having been withdrawn at the author's request.

Andrew Stilwell, Cheltenham.

Thank you for your letter, Mr Stilwell. I did, indeed, misvalue the first U.K. edition of *Our Game*. For some reason, virtually the entire initial printing was sent overseas, which means that the second printing could almost be considered the 'First British Issue'. Most of the 'first issue' copies which are sold in the U.K. come from abroad.

It isn't difficult to identify the two issues. On the verso of the title-page, the first issue has the following number sequence: '10 9 8 7 6 5 4 3 2 1'. With the second issue, the number '1' is omitted.

The first issue dustjacket is grey lettered in gold, with three figures in silhouette. The second issue jacket is darker grey, almost black, with one figure shown against an alpine background.

As for prices, the first issue is usually priced at £75-£100, although London dealers will charge more. The second issue is worth no more than £10.

## COLLIER'S FANCIES

Dear Editor,

I really enjoyed Richard Dalby's article on John Collier in BMC 206, and was particularly interested to learn that the collection, *Fancies and Goodnights*, contained fifty stories. I have a paperback copy of this book, published by Time Life in 1965 and introduced by Fred Hoyle, which contains only 32 stories. Is this the *Of Demons and Darkness* paperback under another name, or a different collection?

Collier fans may like to know of the short story, 'Monster of the Deep', which appeared in the April 1935 issue of *Nash's Pall Mall Magazine* and, as far as I know, has only been reprinted in Peter Haining's omnibus, *Ray Bradbury Introduces Tales of Dungeons and Dragons* (1986). It is a very enjoyable story, although the twist is similar to the one in 'Thus I Refute Beelzy'.

Stuart A. Herkes, Herts.

Richard Dalby writes: John Collier's award-winning *Fancies and Goodnights* (Doubleday, U.S., 1951) contained fifty stories. The Time-Life edition, with 32 stories, and the Corgi paperback, *Of Demons and Darkness* (1965), are both abridged versions of the 1951 collection.

*Of Demons and Darkness* simply reprints the first 37 stories from *Fancies and Goodnights*, omitting the last thirteen. The eighteen stories left out of the Time-Life *Fancies and Goodnights* are: 'Are You Too Late or Was I Too Early', 'Fallen Star',

'Pictures in the Fire', 'The Devil, George and Rosie', 'Ah the University', 'Collaboration', 'Rope Enough', 'Variation on a Theme', 'Night, Youth, Paris and the Moon', 'Sleeping Beauty', 'Interpretation of a Dream', 'Mary', 'Hell Hath No Fury', 'The Invisible Dove Dancer of Strathpeen Island', 'The Right Side', 'Spring Fever', 'Possession of Angela Bradshaw' and 'Cancel All I Said'.

'Monster of the Deep', with its monstrous sabre-toothed *Megatherium*, is better known as 'Incident on a Lake', under which title it has been frequently reprinted, including in the Doubleday and Time-Life editions of *Fancies and Goodnights*.

## BESANT AND 'CHELSEA'

Dear Editor,

I have a little book called *Chelsea* which fails to get a mention in Jeremy Parrott's centenary appreciation of Walter Besant (BMC 212).

Published by A. & C. Black in 1902, it was, according to joint author G.E. Mitton in a prefatory note, the first in a series entitled 'The Fascination of London'.

Tony Rand, Croydon.

Walter Besant was General Editor of A. & C. Black's 'Fascination of London' series, which ran to twelve volumes between 1902 and 1908. On three of the titles, he is credited as collaborator with Geraldine Edith Mitton: *The Strand District*, *Westminster* (both 1902) and *Holborn and Bloomsbury* (1903). The British Library lists the *Chelsea* volume under her name alone, acknowledging Besant only as editor. The 'Fascination of London' titles usually sell for £10-£15 in Very Good condition.

G.E. Mitton worked full time at A. & C. Black for many years. She collaborated with Besant on 'The Survey of London' series, which she edited herself after his death in June 1901. As well as two books in A. & C. Black's very popular '20/-' series, *The Scenery of London* (1905) and *The Thames* (1906), with plates by Herbert Marshall and Mortimer Menpes respectively, she wrote a book on *St Paul's Cathedral* (1914) for the same firm's 'Beautiful Britain' series, penned a study of *Jane Austen and Her Times* (1905) and edited an edition of *The Swiss Family Robinson* (1907). She was (anonymously) co-editor of *Who's Who* (1899-1920), and editor of the *Writers' and Artists' Yearbook* (1907-20). She died in 1955.

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The Three Kings of the Nativity, as depicted by Richard Hook for *Finding Out* magazine.